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EDUARD STRAUSS DEAD

Eduard Strauss, the last of the famous family of "Waltz Kings," is dead in Vienna. He was born February 14, 1835, and was the youngest of the three sons of "The Father of the Waltz," Johann Strauss. The three brothers, Johann, the "Waltz King," Joseph and Eduard, with their father, ruled the dancing world for more than a century. They also were voluminous composers, among the best known of their works being those of Johann, the eldest brother, "Blue Danube Waltzes" and "Wiener Blut."

The three sons were not encouraged in their musical pursuits by their father; it was their mother who in secret saw that they were taught music. As a result they more than doubled their father's success.

Eduard was at one time conductor of the court balls in Petrograd. He toured Europe with his orchestra and made two visits to America, the first in 1892. His last appearances in this country were in 1901-1902. He was credited with more than 200 pieces of original dance music. Of late years he made his home in Vienna, playing in summer at the Volksgarten and in winter appearing even before the Society of the Friends of Music, an honor sought by the most serious musicians.

New San Francisco Concert Hall?

The continued successes of the conductor of the San Francisco Orchestra and his men has led to a proposition to build a special concert hall for the uses of the Alfred Hertz organization. Hundreds of would be auditors are turned away from subscription and "pop" concerts because of the lack of seating capacity under present conditions. In an interview with Redfern Mason, of the San Francisco Examiner, an estimate is made by A. W. Widenham, secretary-manager, that a fund of \$600,000 would provide the proper structure, with an excellent prospect that the building would be a profitable investment.

The greatest of the present season of symphony concerts under the Hertz baton was given last Friday afternoon at the Cort Theatre, with an exclusively Wagnerian program. Notwithstanding that this was just before Christmas and that the afternoon was very stormy the house was both large and extremely enthusiastic. Hertz is gaining steadily in public favor and the orchestra is improving wonderfully under him.

Alfred Wallenstein will appear in concert with Jack Hillman. Wallenstein is said to be the youngest member of the San Francisco Symphony Orchestra. He has made an excellent impression as a cellist. D. H. W.

Anna Case With the

Metropolitan Musical Bureau

F. C. Coppicus announces that the Metropolitan Musical Bureau has just closed a contract with Anna Case, lyric soprano of the Metropolitan Opera Company, by mutual agreement between Miss Case and Fred O. Renard, who has been her personal manager for six years, through the terms of which Miss Case comes under the exclusive management of the Metropolitan Musical Bureau for concert engagements beginning next September.

It need hardly be stated that Miss Case is the American girl, who, studying here, made her debut at the Metropolitan Opera House some years ago, and since that time has been a constant and consistent favorite on the concert stage as well. Miss Case will make a long concert tour, beginning in September, singing in the principal cities of the United States. Mr. Renard will act as traveling representative for the Metropolitan Musical Bureau. Mischa Elman and Giuseppe de Luca are other recent additions to the bureau's roster of artists.

W. R. MACDONALD,

INCORPORATED

Well Known New England Manager Establishes Metropolitan Headquarters

W. R. Macdonald, who has an established reputation of years as a dramatic and operatic manager and who is widely known in the dramatic and musical fields of both this country and Europe, opened an office on Tuesday of this week in the Commercial Trust Building, 1451 Broadway, New York, under the firm style of W. R. Macdonald, Incorporated, as an independent manager of artists, and will continue there the work he has so successfully conducted in Boston. At the same time, Mr. Macdonald will retain an office in Boston, in the Paddock Building, 101 Tremont street, which will be in charge of his present assistant, Grace Putnam-Lawrence.

The rapidly increasing success of his venture in promoting the fortunes of an able group of singers and musicians, which followed his five years as business manager of the Boston Opera Company and his management of the Rabinoff opera season in Boston in 1915, made necessary this change of center for Mr. Macdonald. While the change has come without preliminary announcement, it will be no surprise to those who have followed his career and the success of his leading artists during the past twelve months—particularly since the opening of the present music

season. Not only the urgent advice of many friends in the world of music, but also the demands of artists of the first rank who desired the advantages of his experience and ability, and the obvious need of broader opportunities for making their services available throughout the country, have induced Mr. Macdonald to transfer his headquarters to New York.

But over and above all—and this is the real motive of the transference of his activities as a manager to New York—Mr. Macdonald is convinced that this is the day of great opportunity for the manager who can and does offer the artist "service"—a service comprising publicity and personal representation—for an adequate but reasonable salary, and that the practice of demanding enormous preliminary fees is an antiquated custom which bids fair to be relegated to the past. It is service of the most efficient and personal kind which Manager Macdonald has given and proposes still to give his artists.

Mr. Macdonald will retain the exclusive management of Arthur Hackett, the brilliant young concert and oratorio tenor, and the other artists who have been under his management in Boston. The career of Mr. Hackett in the comparatively brief time he has been under the management of Mr. Macdonald has been phenomenal. With no mean success to his credit previous to that time in New England, the South and the Southwest, he has within the past year, with the larger opportunities provided by Manager Macdonald, taken his place in the first rank of oratorio and concert soloists.

NEW OPERA BY ZANDONAI

Riccardo Zandonai, the composer of "Francesca da Rimini," produced on December 22 at the Metropolitan Opera House without marked success, has completed another opera. It is entitled "Verso la Finestra." The libretto is by Giuseppe Adami, founded on a comedy by Scribe's "La Femme qui se jette de la Fenetre." Reports state that the opera is both sentimental and comic. Zandonai has written music of a light sort in keeping with the libretto and it is said to contain some delightful passages.

American Tenor at La Scala

On December 28, Charles Hackett, the American tenor, made his debut at La Scala, Milan, singing the tenor role in Thomas' "Mignon," one of the performances of the regular season. Mr. Hackett is the second American tenor to become a member of the regular force at La Scala, Edoardo di Giovanni (Edward Johnson) having sung there for several seasons past. An account of Mr. Hackett's debut will be given in the MUSICAL COURIER as soon as it is received from Italy.

Chicago Operatic Stars Not

to Appear in New York

Denying all of various current rumors, Mr. Gatti-Casazza positively asserts that neither Amelita Galli-Curzi, Rosa Raisa, nor the tenor, Crimi, will appear at the Metropolitan Opera House in special performances this season after the close of the season of the Chicago Opera Association, of which they are members.

Albert Saléza Passes Away

The Paris correspondent of the MUSICAL COURIER sends word of the death there late in November of the well known tenor and professor of singing at the Conservatoire Nationale, Albert Saléza. He was only forty-nine years of age. A biographical notice of Saléza will be found in the Paris letter of this issue.

Tina Lerner to Tour, 1916-17

Those who admire the pianistic art of Tina Lerner, the brilliant young Russian artist—and they are many indeed—will welcome the news of her tour of the United States, which is scheduled for 1917-1918, under the management of Annie Friedberg. Miss Lerner has not been heard here since the season of 1914-1915.

Nobel Prize for Literature

The 1916 Nobel Prize for Literature has been awarded to Romain Rolland, author of the well known French novel, "Jean Christophe." This is regarded as one of the best works of musical fiction ever written.

Mischa Elman's Sister Married

Minna Elman, sister of Mischa Elman, the violinist, was married last week in Buffalo, N. Y., to Dr. Maurice Bernstein, of Kenosha, Wis. The Rev. Dr. Kaplan performed the ceremony.

De Cisneros Not With Gould

Eleanora de Cisneros, the mezzo soprano, wishes to announce that she has severed managerial relations with Albert D. Gould, of Chicago.

BOSTON NATIONAL COMPANY REOPENS IN BOSTON

Manager Rabinoff's Organization Opens With "André Chenier"

(By Telegram)

Boston, Mass., January 1, 1919.

The Boston-National Grand Opera Company, Max Rabinoff, managing director, began the second half of its season this evening at the Boston Opera House, with a fine performance of "André Chenier." The cast, headed by Luisa Villani, Giovanni Zenatello and George Baklanoff, was excellent throughout. Mme. Villani in particular again exhibited vocal and histrionic powers of no mean degree. Zenatello, except for a tendency to force too often, was thoroughly satisfying. Chorus and orchestra were both more than satisfactory. Moranzoni conducted. The audience was very enthusiastic and there were numerous recalls for the principals. The house was a "top heavy" one, the upper part being packed, with the boxes, dress circle and orchestra well filled. V. H. S.

Musicians' Concert Management Merged With John W. Frothingham, Inc.

Beginning with the new year, the Musicians' Concert Management, Inc., will cease to exist as a separate bureau, and its affairs will be merged with those of John W. Frothingham, Inc. The merger practically took place last spring when the Frothingham management was organized, for since then both have been looked after by the same executive and staff in the Aeolian Hall offices. Now since the Frothingham management has become so well known because of the importance of its artists and its widespread activities, it has been deemed expedient to drop altogether the more cumbersome name and place all the artists on one roster under the management of John W. Frothingham, Inc. This will give the Frothingham bureau an exceptionally strong and interesting list, including as it will, in addition to the Russian Symphony Orchestra and its conductor, Modest Altschuler, the following noted artists: Mme. Edvina, Dora Gibson, Gertrude Auld, and Marie Louise Wagner, sopranos; Emma Roberts, contralto; George Harris, Jr., tenor; Edgar Schofield, bass baritone; John Powell and Carolyn Cone, pianists; Gaston Dethier, organist and pianist; Willem Willeke, cellist; Edouard Dethier, violinist, and Lada, the rhythmic dancer.

Metropolitan Repertoire, Week of January 8

Monday, January 8, "Der Rosenkavalier"; Wednesday, January 10, "L'Elisir d'Amore"; Thursday, January 11, "Madama Butterfly" (Farrar, Botta, De Luca); Friday, January 12, "Boris Godunoff"; Saturday, January 13, afternoon, "Die Zauberflöte"; evening, benefit of the French Hospital, "Samson et Dalila" (Homer). Sunday evening concert, January 7, conductor, Hageman; soloists, Elman, Homer and Carpi.

Schumann-Heink Closes San Diego Fair

Word comes from San Diego, Cal., that on midnight of January 1, with the sounding of taps, followed by the rendition of "Auld Lang Syne" by Mme. Ernestine Schumann-Heink before a vast assemblage at the great outdoor organ, the Panama-California Exposition passed into history at midnight, having been open continuously to the public for two years. The attendance during the year is estimated as more than 2,250,000. The main buildings and the landscape effects will be preserved.

McCormack Buys Famous Paintings

John McCormack, tenor royal, collector of rare violins and valuable paintings, has just added three notable paintings to a collection which already includes fine examples of the work of Corot and the Americans, Blakelock and Murphy. This time he has purchased two Rembrandts, "Portrait of a Burgomaster," a well known work of the Dutch master, painted about 1645, and a portrait of Rembrandt's sister, a work produced about 1645. His third acquisition is one of Whistler's famous series of "Nocturnes." The total sum paid for the three paintings will hardly be represented by less than six figures.

Holiday Visitors

A few of the out of town holiday visitors to the metropolis were Kirk Towns, Dallas, Tex.; Arthur Nevin, Lawrence, Kan.; H. H. Bellaman and Mr. Allen, Columbia, S. C.; Carl Venth, Fort Worth, Tex.; Minnie Tracey, Cincinnati; Dr. Lulek, Cincinnati; W. A. Benjamin, Los Angeles, Cal.

Egenieff for Comic Opera

Among the singers in Oscar Strauss' "Boys Will Be Boys," to be produced shortly in New York, is Franz Egenieff, the baritone, well known in the concert field.

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FRANCE AND ITALY TO EXCHANGE OPERATIC ARTISTS AND WORK

International Compact of Tremendous Importance—Biography of the Late
Tenor, Saléza—Edmund Clément's Father Dies—An Old Debussy Novelty

Paris, November 30, 1916.

There is always a possibility of lessening the perfection of native production when transplanting it to foreign soil. France has always been ready to minimize that fear by the heartiness of her welcome. Notably of late years Russian art has been able to be expressed in its perfection in Paris because of the cordiality shown toward it. A keen desire has arisen between two sisters—France and Italy—to come to a like community of sentiment broadening by degrees to a world reciprocity of comprehension. Italian works are already mounted on nearly all the big theatres in the world—why should France not do likewise? Signor Mocchi, who directs the Scala of Milan, Costanzi of Rome and the South American theatres, and Signor da Rosa have suggested the giving on the scene of these art centers, French works directed by French composers, chefs-d'orchestre and interpreters who have created the roles. Signors Mocchi and da Rosa have already proved the value of their suggestion in the Argentine Republic and in Brazil, where they had ancient and modern French works performed under French direction. The South American public was thus enabled to breathe in all the exotic perfume of French works in their full perfection, and came in personal touch with French composers. The lyric directors in Paris heartily

the role of Mitho in "Salammbô" by Reyer. He obtained a great success which continued in "The Cid," the "Walkyrie," "Sigurd," "Romeo et Juliette"; he also created Djelma and Othello, then sang the "Damnation de Faust" at Monte Carlo and in "Hulda," the posthumous work of César Franck. In 1897 he returned to the opera, singing "Tannhäuser," after which he accepted an engagement at the Brussels Opéra de la Monnaie and on his return to France he was appointed a professor at the Conservatoire. The funeral services were held at the church of Saint Charles de Monceau; the interment will be at Biarritz.

Georges Clément Dead

The death of Georges Clément is just announced. Deceased was the father of the well known tenor, Edmond Clément of the Opéra Comique, and passed away at the age of eighty-one. The funeral services will be celebrated tomorrow at noon in the Church Saint François de Sales.

The Opera in 1800

Adolphe Jullien remarking upon the changed hours for theatrical representations recalls the project of Devismes, the director of the Opéra in 1800. He suggested that the opera should begin at 9 instead of 6 o'clock in summer, thus allowing of a peaceful dinner, a digestive walk in the public gardens where loveliness and beauty of woman and nature wove their spell till evening shades fell around; then light, loveliness and art would be found within the opera doors. However, Devismes could not make others see his project favorably, the journalists hooted their merriment, the public ridiculed it and the opera director, like a wise man, renounced personal views and fell in with those of the majority.

Opera vs. Instruction

There is a law suit in process between the Minister de l'Instruction Publique and the former Opéra directors, Messager and Broussan. The cause of contention is the loan of pictures by eminent artists for "La Fête chez Thérèse" (a ballet by Reynaldo Hahn produced at the Opéra), as decoration of the first act. The said pictures, contends the Minister of Public Instruction, were not to be considered as State material.

Paris Theatres Bar Evening Dress

The French Under Secretary of State for the Fine Arts has in agreement with the directors of the four subsidized theatres of Paris (Opéra, Comédie Française, Opéra



MUSIC AND THE GREAT WAR.

An ambulance train on the eastern line of France. The administrative officer, Lt. Col. Carré, who before the war was manager of the Comédie Française, and his wife, head nurse on the train, Mme. Marguerite Carré, the famous operatic star.

concur in the scheme of Mocchi and Da Rosa and this winter in Paris will reciprocally mount Italian works on the Parisian stage under the same conditions.

Arrigo Boito will have the pleasure of seeing his "Mephistofele" on the Paris Opéra himself watching over its studies and preparation. The Italian version of "Aida" will also be given. Mascagni will direct the Italian representations of "La Tosca," "Madama Butterfly" and "Cavalleria Rusticana."

The Opéra Comique will give an Italian work, as yet a secret, after its première at La Scala.

At the Scala and the Costanzi, afterwards at Buenos Aires, Montevideo, Sao Paulo, Rio de Janeiro, Vincent d'Indy will direct his "Fervor"; Xavier Leroux "Les Cadeaux de Noël" and "Le Jongleur de Notre Dame"; Henri Rabaud, his "Marouf."

The Opéra Comique will during the winter go to Italy to create in French "Marouf," "Le Jongleur" and "Les Cadeaux," as reciprocally the Scala of Milan will come to Paris with the best Italian artists to sing "La Tosca" and "Madama Butterfly" at the Opéra Comique.

A Bruneau Première

December 10, the Opéra Comique will give the first rehearsal (public) of Alfred Bruneau's "Quatre Journées" with Henri Martin's decorations. The matinee will be for the benefit of the charities of the Hotel Biron (Home for Children, presided over by Mme. René Viviani). All places will be sold without exception for the benefit of ouvroirs and schools of apprenticeship during the war.

The thrilling work of M. Bruneau is already well advanced in study by the principal interpreters, Mlles. Davelli and Dolorès de Silvera; MM. Jean Périer, Fontaine and Allard, thus assuring a brilliant success for the four days.

About Albert Saléza

Albert Saléza, the well known tenor and singing professor at the Conservatoire, who recently died, was born in the Basses Pyrénées and as a young boy fashioned sandals for his living and could always be heard singing as he worked. His tenor voice having attracted attention he was sent to Paris to study. In 1888 he obtained the first prize for singing and second prize for opera at the Conservatoire. He made his debut at the Opéra Comique in "Le Roi d'Ys." After touring the principal towns and doing two seasons at Nice, he was called to the Paris Opéra to create

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Comique, Odéon) decided that play goers shall not be admitted to any performance at these establishments in evening dress. Ordinary walking out attire will be not only permissible, but "de rigueur" until the end of the war.

Pierné Plays Debussy Novelty

Gabriel Pierné is trying to preserve the interest of the public in a series of programs of national music, keeping as far as possible a logical sequence, with regard to the many sidedness of the French. One of his latest programs comprised not only the up to date French music but that of the preceding period, César Franck, Gabriel Fauré and Edouard Lalo were represented. Debussy's "Le Martyre de Saint Sébastien" was, so to speak, heard as a first audition; that is to say Debussy has but recently issued it in form of an orchestral suite, and in that form the co-ordinated fragments originally written for the voice are here interpreted exclusively instrumentally. It will be remembered at the first representation of Gabriel d'Annunzio's drama, Claude Debussy's music for it was classed among the most exquisite he had produced since "Pelléas et Mélisande." Thanks are certainly due to M. Debussy for having himself made the necessary sacrifices in his score of "Le Martyre de Saint Sébastien" to adapt it for concert repertoire. Marked attention was given to this "symphonic" creation of M. Debussy.

At last Sunday's concert M. Pierné continued his giving of French music in a French theatre. The rare genius of Berlioz as expressed in his "Symphonie Fantastique" opened the program and the "Poème" for violin and orchestra by Chausson was perhaps the most remarkable feature of the concert. Its admirable composition, pathetic beauty of sentiment, the nobly passionate music were understood and revealed in all their entirety by Mme. Jourdan-Morhange. The "Jet d'eau" of Debussy, "L'Ane blanc" (The White Donkey) of Georges Hue and two charming melodies by Charles Bordes were gracefully given by Mme. Vallandri. The "Heures dolentes" of Gabriel Dupont and "La Joyeuse Marche" of Chabrier completed the Colonne-Lamoureux program.

At the Sorbonne

The sixth national matinee was given at the Sorbonne on Sunday, November 19. The orchestra of the Société des Concerts du Conservatoire under the direction of Henri Rabaud, played the overture of Berlioz's "Carnaval Romain" and Beethoven's glorious C minor symphony. Pastor Charles Wagner delivered the address.

For the seventh matinee the services of Mme. Litvinne, M. Fugère, M. Grand, Mlle. Mellot, M. Brun, and M. Tracol were secured. The program contained melodies (songs) by Th. Dubois and Gretchaninoff; the Bach concerto for two violins; Alfred de Musset's "La Nuit d'Octobre." Henri Rabaud conducted the orchestra which played Chabrier's overture to "Gwendoline," Debussy's nocturnes and Rimsky-Korsakoff's "Sadko." The Belgian Minister of State, Emile Vandervelde, gave the address.

"Fête" of King Albert

The Belgian Legation celebrated a "Te Deum" for King Albert in the Belgian Church, Rue de Charonne, in the morning, November 19. In the afternoon a great manifestation took place in the Salle des Fêtes of the Trocadéro. A concert ended the demonstration assisted by the Royal Band of Guides; the choruses of the Association for Choral Song, which executed the "Brabançonne" and the "Marseillaise." At 5 o'clock there took place at the Madeleine a patriotic ceremony in favor of the work of the Union de France for Belgium and allied countries organized by the Countess Greffulhe. After an eloquent address by R. P. Hénusse, a very fine musical program was rendered whereon figured the names of Gabriel Fauré, director of the Conservatoire; Delmas, Franz, Noël and Huberty of the Opéra; Dallier, Soyer and other members of the Société des Concerts du Conservatoire.

COMTE DE DELMA-HEIDE.

How Dora Gibson Spent the Holidays

While society and musical folks were winding their way South to spend Christmas and New Year's in a warmer climate, Dora Gibson, the robust English dramatic soprano, who was the soloist at six concerts with the Boston Symphony Orchestra in Symphony Hall, Boston, with such success that Charles A. Ellis has re-engaged her for another Boston appearance this season, took her skates and "shiny" stick and hied herself to Canada. There she not only visited her sister in Montreal and sang for the Duke and Duchess of Devonshire, who occupy the Governor General's mansion, but also did some real skating. If there is anything Miss Gibson loves it is the speed obtained from a pair of stiff ankles and sharp steel runners. Not only is Miss Gibson an expert fancy skater but she is skilled also in the use of snowshoes and skis.

Just previous to her Canadian visit she had returned from a tour as soloist with the Russian Symphony Orchestra. Now she is preparing for a Western tour, and is in all the better trim because of her Northern outing.

AMONG THE ORGANISTS

Last Demarest Recital—Christmas Music in the Churches—Choir Concert at Church of the Holy Trinity—St. James' Popular Musical Services—G. Darlington Richards at Katonah, N. Y.

The Christmas carol is coming into its own again. Perhaps this is due in part to the increased attention given to the carol in the last year or two by such men as Clarence Dickinson and Sebastian Matthews, though the traditional melodies are of themselves sufficient for the needs of most choirs. At any rate, the change noted is a welcome one and it is hoped that it has come to stay.

Clifford Demarest's Last Recital

On Wednesday, December 20, at the Church of the Messiah, Clifford Demarest gave the last in a series of four recitals. This was made up of organ selections and Christmas carols, and was attended by an appreciative audience. The choir gave ancient and modern carols in a spirited manner. "The First Noël," traditional, was beautifully done. The program concluded with the great "Hallelujah Chorus" from the "The Messiah," played by Mr. Demarest.

Central Baptist Church

A delightful program of Christmas music was given on Sunday, December 24, at the Central Baptist Church, New

The Biltmore Series of Friday Morning Musicales

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THE HOTEL BILTMORE begs to announce a series of eight Morning Musicales to be given at eleven o'clock on the following dates during season 1916-1917.

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November 10th	December 15th	January 20th	February 23rd

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HUGH ALLAN	ROSINA GALLI
MARIA BARRIENTOS	PAULO GRUPPE
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LUCA BOTTA	FRITZ KREISLER
CARRIE BRIDEWELL	ALVA LARREYNE
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York. Frederick W. Riesberg is the very efficient organist and director of this church. Following are the names of the soloists: Marrie M. Mayer, soprano; Elizabeth Ehrgott, contralto; Reginald Hunt, tenor; F. Reed Capouilliez, bass; Bessie Riesberg, violinist; Irene Russell, cellist; Edith R. Conover, pianist.

At St. Bartholomew's

Beautiful music is always the rule at St. Bartholomew's Church, but on Sunday, December 24, it was exceptionally so. Musical services were given at 11 a. m., 4 and at 5:15 p. m., and again on Christmas Day at 11 a. m.

At 5:15 on Sunday a recital was given by Arthur S. Hyde, organist of the church. His marvelous rendition of the "Pastoral," from Bach's Christmas oratorio, for violin, harp and piano should be heard to be appreciated.

Russian Anthems at Church of the Incarnation

A splendid program of Russian music was given on Sunday, December 24, at the Church of the Incarnation. Such fine works as Arensky's "We Praise Thee" and "Day of Judgment," by Arkangelsky, were given a capella.

Beecher Aldrich, organist and director of this choir, certainly gets results.

David McK. Williams' Delightful Music

There is a church on one of New York's busiest thoroughfares that is passed by thousands of people every day. This church is called the "Church of the Holy Communion"

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and is at Nineteenth street and Sixth avenue. It is too bad that more of the shoppers in the district do not take advantage of this church to rest and hear some delightful music, for David McK. Williams, the talented young organist, is constantly giving recitals and mid-day services, which are a help and an inspiration to all who are fortunate enough to hear them.

"The Messiah" at Church of the Ascension

On Sunday, December 24, at the Church of the Ascension, "The Messiah" of Handel was given by the choir and such well known soloists as Grace D. Northrup, soprano; Mrs. John H. Flagler, contralto; John Young, tenor, and Boris Saslavsky, bass.

Jessie Craig Adam, of Yonkers, is organist and director of this choir. There are two services on Sunday, at 11 and 4, and an oratorio is given every Sunday afternoon, with special soloists of note.

Choir Concert at Holy Trinity

The Church of the Holy Trinity, of which Frank E. Ward is organist and choirmaster, was the scene of a choir concert on December 3, the proceeds being for the parish house building fund. The soloists were: Ruth Rhein and Grace Steffen, sopranos; Florence Manuel, contralto; W. T. Beyon, tenor; Albert Sonnichsen, bass; Edward B. Manning, violinist; Helmut E. Krause, accompanist.

St. James' Church

The popular musical services which have been held in St. James' Church on Sunday evenings during the past month, have proven so successful that it has been decided to hold them every Sunday evening in the future. Sunday evening, December 24, the choir sang Christmas carols by candle light.

G. Darlington Richards, organist of this church, gave an organ recital at the Methodist Church at Katonah, N. Y., on December 12.

H. G.

Eddy Brown Plays at Sing Sing

Eddy Brown celebrated Christmas Eve by giving a recital for the prisoners in the New York State Prison at Sing Sing. Mr. Brown, his accompanist, L. T. Gruenberg and a party of friends motored from New York and reached the prison shortly after six o'clock. They were received by a committee of "trusties," members of the entertainment committee of the Mutual Welfare League, and taken through the institution before being escorted to the entertainment hall where the concert began at 7 o'clock.

Victor Kuzdo, a life long friend of the violinist, introduced Mr. Brown and gave a few explanatory remarks about the compositions that were to be played. The prisoners, numbering over 1,200, listened in rapt attention and burst into tumultuous applause at the end of each number.

Later in the program there were requests from various prisoners, Dvorák's "Humoresque" being the work which most of them seemed particularly to desire, and a supplementary program was given.

"It was a remarkable experience," declared Mr. Brown, "and I cannot recall anything that has touched me more deeply. I had a talk with a number of 'trusties' and found them without exception persons of unusual intelligence, and as for their courtesy nothing could have been more marked. I don't believe that I ever played to a more appreciative audience. The prisoners followed each number with thorough understanding and were most generous with their applause."

Anita Rio a "Messiah" Specialist

The term "Messiah" specialist is aptly applied to Anita Rio, the soprano, who not only sings this work with a breadth of understanding, but who has committed her numbers to memory and is thus able to concentrate her efforts on the interpretation of this oratorio. Among her recent appearances in this work was on December 18 at Carnegie Hall, New York, with the Columbia University Chorus, Walter Henry Hall, conductor; December 25, in Minneapolis, Minn.; December 29, in Chicago, Ill.; December 31, in Chicago, and January 1 at London, Ont. Mme. Rio also has been engaged to appear as soloist at the seven day National American Musical Convention to be held in Lockport, N. Y., September 30 to October 6, 1917.



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THE TOSCANINI AFFAIR—FIRST COMPLETE ACCOUNT OF WHAT HAPPENED

Molinari Conducts Program With No German Music—Busoni Declares Such a Program Impossible and Declines to Conduct—Uncertainty in Operatic Affairs

Rome, Italy, November 28, 1916.

The musical season virtually began with the opening of the Augusteo, the inaugural concert being directed by Arturo Toscanini, who compiled an interesting program, containing Corelli's eighth concerto, Martucci's first symphony in D minor, Tommasini's "Moonlight Nights," "Ruined Churches," "Serenade," impressionistic music of a fine musician, a young graduate of Santa Cecilia, whom Toscanini appreciates and to whom he gave the chance of a hearing under his direction, a thing rather more rare than unique.

The Concert Broken Up

Then there were listed the "Waldweben" from Siegfried, and "Siegfried's Funeral March," from "Götterdämmerung." In Italy the people are impulsive and in these times of political susceptibility it was dangerous to include these two pieces. The manifestation had been secretly prepared. Just as Toscanini raised his baton to begin the "Waldwe-

ben" some "patriots" threw down from the gallery small pieces of paper in the national colors on which was printed "Down with Germans. We want Italian music!" Of course the whole hall rose as one man and protested, but to no avail. Shrieks, shouts, insolences of all kinds were hurled across the house at the authors of the manifestation. Many were arrested. It was only after the national "Marcia Reale" had been played by the orchestra, standing with the public in a delirium of patriotism, that Toscanini could finally begin his first Wagner piece "Waldweben," which was listened to, highly appreciated as always, and most enthusiastically applauded to show that music and art in general knows no country alone, but is universal. Toscanini then began the second piece "Siegfried's Funeral March" from "Götterdämmerung." An uneasiness was immediately manifest in the public. Some one shouted, "This is for the victims of Padova!" referring to the dropping of bombs on that city a few days before the concert. That was enough. The whole Augusteo was again afire and Toscanini, furious, threw down his baton and rushed away. That very night, indignant at the attitude of the public, he left for Milan.

Molinari Directs Second Concert

The second concert was directed by Molinari, who achieved a triumph. His program was varied and interesting, containing: "The Baruffe Chiozzotte," overture to the comedy of Goldoni, Sinigaglia; third symphony in C minor for orchestra and organ, Saint-Saëns; concerto in D minor, Vivaldi; "In Convento" from a suite for piano transcribed for orchestra by Molinari, Borodin; "Fêtes," Debussy, and "Vesperi Siciliani," Verdi.

The concert was a decided success and Molinari's transcription of Borodin's suite very clever, full of color and delicacy. Next Sunday Leon Jehin, of Monte Carlo, will direct.

The Costanzi Announces a Season

It is very doubtful if the season announced at the Costanzi Theatre will take place, and the same may be said of all the large theatres. Their programs and repertoires have been announced, but a leading impresario, who owns many theatres in Italy, said recently that he will keep all of his theatres closed this year and he doubts whether the projected seasons will take place.

[Since the date of this letter a number of important seasons in various cities have begun.—Editor's note.]

The Russian Choir of Rome

The Russian Choir of Rome soon is to give a concert for the benefit of Russian prisoners. It will be given first at the Hotel Excelsion concert room and after that repeated at the library. Some distinguished soloists have promised to participate.

Theatres to Be Closed

A good many of the minor theatres will be closed this winter.

Three Leoncavallo Operettas Given Recently

Leoncavallo has been a prolific writer of operettas. Three have been given lately and a fourth is promised. Meanwhile his "Zingari" has been reduced for the movies, his music being played. The same has been done with "Cavalleria," "Pagliacci," "Fedora," and many other operas.

Busoni Refuses to Come

The latest news is that Busoni, after the Toscanini scandal, has refused to come to direct some concert at the Augusteo and to play at some others, adducing the reason that he cannot make up a decent program without German music. Meanwhile it is announced that Saint-Saëns will come to direct two concerts; also René Baton, a French conductor.

A New Symphonic Poem

Maestro Respighi, one of the most promising composers of the new school, has a new symphonic poem which will be played in January. Toscanini was to direct it—but!—DOLLY PATTISON.

JOINT NEW YEAR'S RECITAL OF GANZ AND SPALDING

Brahms' A major sonata for piano and violin, op. 100, was eminently in accord with the virile style of Rudolph Ganz and Albert Spalding, who interpreted it splendidly at their joint recital on Monday afternoon, January 1, at Aeolian Hall, New York.

Having "greeted the glad New Year" with this strong, manly, and genial work, the two artists proceeded to make the young year still farther enjoyable. Albert Spalding played Handel's sonata in D, probably the old composer's most successful work in this form. The American violinist played it so effectively that he could not escape an extra number. He did his best to satisfy his hearers by bowing his acknowledgments repeatedly, but to no avail. The encore was imperative. Then the Swiss artist roused the audience to a similar demonstration with his fine performances of three Chopin works: the ballade in G minor, the berceuse, and the A flat polonaise. It is pretty late in the day to describe the playing of so eminent a pianist as Rudolph Ganz. Let it suffice to say that the range from the whispers of the

berceuse to the crashes of the polonaise was perfectly easy for him.

The program ended with Schubert's loosely constructed and over lengthy fantasia, for piano and violin, op. 159, in which the two artists joined their skill in emphasizing the beauties and making the best of the weaknesses of Schubert's unpruned luxuriance.

The large audience was evidently in holiday mood, but even if the hearers had not been disposed to be friendly the splendid performance of the two artists would have compelled applause.

THE ORATORIO'S NINETIETH "MESSIAH"

Koemmenich Put Fresh Life Into Old Bones

Handel's "Messiah" comes back in triumph every winter as aged, worn and indestructible as the legendary Flying Dutchman on his stormy sea. The still popular old masterpiece received its ninetieth performance by the Oratorio Society of New York on Thursday evening, December 28, when Carnegie Hall was well filled by an audience containing a high percentage of Anglo-Saxons, who, as a class, cannot conceive of Christmas without plum pudding and "The Messiah." Conductor Louis Koemmenich like a shepherd led his flock of choristers to the Handelian pasturage without much trouble, for everybody in the choir, out of the choir, in the heavens above and the waters beneath, has a fairly good working knowledge of the square cut, open hearted, honest music by this time. If the old work got lost in the present turmoil no doubt some well meaning person would write it down from memory and launch it on another over-extended Christmas career. "The Messiah" is still the best drawing card in the oratorio pack, and so long as it fills the hall and sounds the Christmas devotions of a large public it will be repeated. The singing of the choir was excellent, and the singers supported the conductor in his efforts to lift the performance out of the deep ruts of convention.

The soloists were Florence Hinkle, soprano; Alma Beck, alto; Reed Miller, tenor, and Arthur Middleton, bass. They were all well received and warmly applauded, as they justly deserved.

On Saturday afternoon, December 30, the oratorio was repeated with Mabel Garrison, in fine voice, doing complete justice to the soprano role in Miss Hinkle's place.

Gabrilowitsch Conducts and Plays

Last Sunday evening, at the Manhattan Opera House, a concert was arranged with an impromptu orchestra in order to give Ossip Gabrilowitsch a chance to conduct. He led Tchaikowsky's "Francesca da Rimini" and the same composer's "Pathétique" symphony. Although he showed skill and musicianship as a leader, Gabrilowitsch is at his best as a pianist and when he sat down at the instrument and played Tchaikowsky's B flat minor concerto with Arnold Volpe directing a finished and sympathetic accompaniment things seemed much more in order, and were correspondingly appreciated by the auditors.

"A Record"



October 15	Recital, Cleveland, Ohio.
October 22	Recital, Boston, Mass.
October 29	Recital, Chicago, Ill.
November 10	Morning Musicale, Hotel Biltmore, New York.
November 14	Recital, Carnegie Hall, New York.
November 16	Mimi, "La Bohème," Metropolitan Opera, New York.
November 18	Jaroslava, "Prince Igor," Metropolitan Opera, New York.
November 21	Jaroslava, "Prince Igor," Philadelphia.
November 22	Manon, "Manon Lescaut," Metropolitan Opera, New York.
November 25	Mimi, "La Bohème," Metropolitan Company, Brooklyn.
November 30	Mimi, "La Bohème," Metropolitan Opera, New York.
December 2	Musical, William K. Vanderbilt, Jr.'s home, New York.
December 3	Soloist, Hippodrome, New York.
December 3	Soloist, Hotel Biltmore, New York.
December 6	Jaroslava, "Prince Igor," Metropolitan Opera, New York.
December 9	Soloist, New York Philharmonic Society, New York.
December 11	Soloist, Bagby Musicale, Waldorf-Astoria, New York.
December 12	Soloist, Mozart Society, Hotel Astor, New York.
December 16	Mimi, "La Bohème," Metropolitan Opera, New York.
December 22	Title role, American premiere, "Francesca da Rimini," Metropolitan Opera, N. Y.
December 28	Francesca, "Francesca da Rimini," Metropolitan Opera, New York.
January 2	Soloist, Humanitarian Cult, Carnegie Hall, New York.

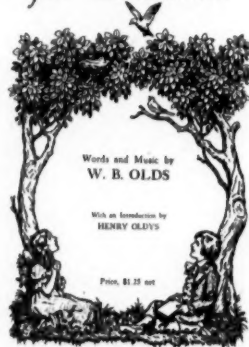
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Twenty-Five Bird Songs for Children



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CRITICS, musicians, singers and children have all been enthusiastic in their praise of this admirable book. Sincerity is evidenced in every line of it. Mr. Olds has set down the simple themes of twenty-five of Nature's sweetest songsters, note for note, and around them has woven delightful verses and harmonies while the actual bird theme appears in a separate stave at the head of each song. There are included a number of wonderful color illustrations from paintings loaned by the Audubon Society. In addition to the interest these charming songs hold for children, they offer excellent material for the concert singer in that they are original novelties conceived on a high artistic plane.

G. SCHIRMER

3 East 43rd Street New York

THIRTY-EIGHTH ANNUAL MEETING OF MUSIC TEACHERS' NATIONAL ASSOCIATION

Wednesday, December 27

The thirty-eighth annual meeting of the Music Teachers' Association took place at Rumford Hall, New York, December 27, 28 and 29. Following are the officers of this Association: President, J. Lawrence Erb, University of Illinois, Urbana, Ill.; vice-president, Adolf Weidig, Chicago, Ill.; secretary, Charles N. Boyd, Pittsburgh, Pa.; treasurer, Ralph L. Baldwin, Hartford, Conn.; editor, Waldo S. Pratt, Hartford, Conn.; executive committee, the above officers with William Benbow, Buffalo, N. Y.; Calvin B. Cady, New York City; Kate S. Chittenden, New York City; D. A. Clippinger, Chicago, Ill.; Rossetter G. Cole, Chicago, Ill.; Charles H. Farnsworth, New York City; O. G. Sonneck, Washington, D. C.; Francis L. York, Detroit, Mich.

A fair number of men and a sprinkling of women attended the opening session December 27. Addresses were delivered by J. Lawrence Erb, Frank Wright and Carl W. Grimm. The most interesting speaker of the morning was Walter Damrosch, who spoke on "Symphony Concerts for Children."

He made a plea for naturalness. In New England, he said, he had noticed a prevalent idea "that music is a kind of mental exercise." Yet even Beethoven had interpreted laughter. Children were quick to feel the bond of sympathy with a great composer. Such a bond, since art was international, might keep people from fighting. "I believe that music alone," he added, "may be largely influential in the establishment of a worldwide peace."

In the afternoon there was a better attendance. O. G. Sonneck, in charge of the music section of the library of congress, Washington, D. C., gave a paper on "The History of Music in America." H. W. Greene talked about the "American Singing Teacher"; P. C. Lutkin about "Choral and Church Music," and Philip H. Goepf on "America's Share in Contemporary Music." An interesting discussion on church music was led by John Hyatt Brewer. Mr. Brewer, who has a reputation as a ready speaker, is witty, full of ideas and kept the discussion going interestingly. Few musical men have the gift of public speech as Mr. Brewer has.

Thursday, December 28

The most important subject of the morning session was "Community Music." Kate S. Chittenden, chairman. This well informed and brainy woman was ill, therefore her paper was read. Arthur Farwell's paper was also read in his absence. Harry Barnhart gave a wide awake and extremely interesting talk on the "Spiritual Significance of Community Singing." This man, who is at the head of the community music idea in New York, stirred things. Walter Henry Hall followed him, taking exception to the singing of "Every Valley" by 100 tenors and "Come Unto Me" by 300 sopranos, as was recently done under Mr. Barnhart in New York. Mr. Hall echoed the idea of many musicians present in his remarks, and surely he is an authority on oratorio singing.

In the afternoon George Oscar Bowen of Yonkers, gave a talk on "High School Music Curriculum and Credits." This prominent educator and conductor, whose performances of oratorios by Yonkers high school students are most creditable, made a plea for the proper treatment of music study in its various school phases. Will Earhart, John P. Marshall, Julius Hartt, Rebecca Wilder Holmes and George Chadwick Stock, all talked on this subject.

In the evening a reception was tendered those who attended this convention by the New York State Music Teachers' Association at the Musicians' Club. An entertaining program was given, followed by a buffet supper. The reception committee consisted of; Fannie G. Brines, Emma W. Hodgkinson, Kate Chittenden, Mrs. Lowell Field, Mrs. J. Harrison Irvine, Clara Kalisher, Laura E. Morrill, Mrs. Frank Shepherd, Miriam A. LeWald, Gustav Becker, Chester Beebe, William C. Carl, Eugene Cowles, Lewis Elmer, W. R. Heiden, Perlee V. Jervis, M. M. Hansford, Carlo Kohrressen, Gardner Lamson, Eugenio di Pirani, S. N. Penfield, Joseph Priaulx, Frederick Schlieder, Frank Wright.

Friday, December 29

Percy Goetschius read a paper on "The Task of the Modern Harmony Teacher," which interested a fair sized gathering, mostly men, as usual. Arthur Scott Brook and Lydia Harris Hamlin also read interesting papers. A lecture recital, "The Emotional and Picturesque in Music" by Ernest R. Kroeger, of St. Louis, was without doubt the most interesting hour of the whole convention. His opening talk, his various comments, and the music which he performed, all showed a widely informed mind and kept the audience interested every moment. This man, past president of the Association, chairman of the music at the St. Louis Exposition (thirteen years ago), is one of the best known musicians in the country. He played pieces by modern composers, including Debussy, Henry Holden Huss, MacDowell, and his own "Dance of the Elves," in highly virtuosic fashion. Two of his best played pieces were Poldini's "Marche Mignonne" and the Wagner-Liszt "Liebestod."

In the afternoon Arthur Foote talked about "Some Forgotten Piano Music," raking up many interesting facts. A conference on "Standardization" under Charles H. Farnsworth, came next. At 3 o'clock a program was given at the Metropolitan Museum of Art, Frances Morris, custodian of the instruments. At the museum the talk was about musical instruments of the old masters, and Jean S. Sinclair played pieces on the spinet and the Chickering clavier.

At the close of the M. T. N. A. meeting, the New York Musical Society held its annual business meeting and dinner for its own members.

Notes

For some years past the Music Teachers' National Association's meetings have taken on the form of a talkfest; less and less music has been performed. Professors in colleges, schools, seminaries, as well as private teachers

formed the body of listeners, with comparatively few women.

Mrs. Ernest R. Kroeger and daughter, the latter a Vassar girl, were greeted by many old friends.

Programs at the opening session were so scarce that the present writer had to steal one from the officers' desk.

It will be noted that there were no evening sessions. This was a sensible idea, permitting members and friends to make their own evening engagements.

Kreisler-Friedberg Ensemble Arouses Big Demonstration by Carnegie Hall Auditors

At Carnegie Hall, New York, Sunday afternoon, December 31, Fritz Kreisler and Carl Friedberg were the magnets which filled that big music hall to overflowing. In the César Franck sonata, supreme violinistic and pianistic art combined in a practically flawless ensemble. Both artists were recalled again and again by the big enthusiastic audience.

Mr. Kreisler, with Carl Lamson at the piano, found the throng still insatiate after his playing of a Vivaldi and Vieuxtemps concerto, his own "Berceuse Romantique," Smetana's "Aus der Heimat" and numerous encores.

Composer of Indian Lyrics Snapped in the Sunny South

Charles Wakefield Cadman and Princess Tsianina Redfeather were snapped in Brookhaven, Miss., when during the recent Cadman-Tsianina tour the artists were playing at Whitworth College on the Artist Course there. This course included Maude Powell and Gabrilowitsch. The dean of music and manager of the course stands next the composer—Elizabeth McAvoy. Tsianina is recognized without difficulty. A Brookhaven friend appears to the right.

The Cadman-Tsianina fall tour was perhaps the most unique and successful of any since the composer and singer joined forces. In addition to winning New York and Chicago in October and November they captured St. Louis, Kansas City, Milwaukee and other large centers with a score of cities and towns of importance. One of the events was that of Washington, D. C., when

many people prominent in the affairs of the nation attended. The Smithsonian Institution was represented by Dr. Hodge, of the Bureau of Ethnology, while Secretary Lane, Secretary Baker and Secretary Daniels came to the reception arranged by the Department of Interior of the Home Club, to shake hands with the two exponents of Indian folksong. Margaret Wilson enthused over the recital. To quote the words spoken to an intimate friend, "It was the most entertaining and



CADMAN DOWN SOUTH.
Left to right: Charles Wakefield Cadman, Elizabeth McAvoy, Princess Tsianina, and a Brookhaven friend.

fascinating thing I have ever listened to. Tsianina is perfectly charming."

The two artists closed their tour at Knox Conservatory of Music in Galesburg, Ill., and Mr. Cadman is now at his home in Los Angeles while the princess is home in Denver. The latter will return to New York for a special engagement at Aeolian Hall some time in January in connection with a big benefit concert. Other prominent musicians are to appear on the program.



Photo by Arnold Genthe.

Winifred Christie

PIANIST

JANUARY / CHICAGO, THE PLAYHOUSE, JANUARY 14th, 1917
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VERSATILITY and BRILLIANCE Praised by CRITICS After Her
New York Recital, December 6th, 1916:

"She did nothing more delightfully than Mozart's sonata in F major; here was the true Mozartean spirit."—New York Times, Dec. 7, 1916.

"While to music of more modern writers, as those of the present day French School, she is able to impart a fascinating range of color."
"In the Liszt sonata the player was also very successful. Here she disclosed unexpected power in tonal sonority. It was a reading of technical brilliance and fraught with much poetic fancy."—New York Sun, Dec. 7, 1916.

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PRESS UNANIMOUS IN PRAISE FOR

SKOVGAARD

Comments on the work of Skovgaard, the Danish violinist, and his Metropolitan Co. follow:

Axel Skovgaard, the famous Danish violinist, appeared at the Columbia Theatre last night with his company of musicians and gave the music lovers of Provo one of the most finished concerts ever given in this city. The concert opened with the "Flower Duet" from "Madame Butterfly," which was sung in costume by Susan Emma Drought and Mary Maiben Allen. They were so well received that they were obliged to respond, and in doing so they sang "Somewhere a Voice Is Calling," which was equally as pleasing as their first number. Mildred Haynes then appeared in the "Desert Love Songs," which were sung in Turkish costume. Miss Haynes has a beautiful lyric soprano voice and she made an exceptional hit with those present.

Mr. and Mrs. Skovgaard then appeared and were very enthusiastically received. Mrs. Skovgaard accompanied the great violinist in the sonata, G minor, which was wonderful. The good old Southern melody was so beautifully rendered that the audience went wild with enthusiasm and gave the great artist a genuine ovation.

Aubrey N. Engle appeared in costume in the prologue to "Pagliacci." His excellent rendition of the number brought forth great applause and he was forced to respond.—Provo Post (Provo City, Utah), November 21, 1916.

Skovgaard, the Danish violinist, with the singers who accompany him, and the brilliant pianiste, Madame Skovgaard, pleased a most appreciative audience of music devotees last evening at the Pinney.

Skovgaard is easily ranked among the great violinists who have played before Boise audiences from time to time. But whether greater or a little less than some

of the others, is a matter for the local violinists to agree or dispute upon. At all events his music was masterly, harmonious and of an agreeable quality.

MADAME SKOVGAARD AT PIANO.

The pianiste, Madame Skovgaard, was a sympathetic and intelligent supporter of the others, playing with a smooth and delicate comprehension of the music, and in her solo number displaying exquisite tone shading.

A prominent and most agreeable feature of the evening was the soft modulation of tone in the music of the virtuoso and his company. It was a good program, well rendered and enjoyable.—Evening Capital News (Boise, Idaho), November 24, 1916.

Baker music lovers who attended the Skovgaard recital last night at the Elks hall, were given one of the big musical treats of the season. Skovgaard himself was received with enthusiastic encores, but refused to respond excepting on his last number, when he rendered the "Suanee River."

The violinist's playing was charmingly unaffected, but particularly effective. Much of the success of practically all numbers should be attributed to the piano accompaniments of Mrs. Skovgaard, pianist.—Baker (Ore.) Herald, December 2, 1916.

Not in recent years has a company of artists appeared in Baker which could excel the one heard at the Elks hall last evening. Axel Skovgaard, heralded as Denmark's greatest violinist, impressed his audience by his masterly control of his wonderful Stradivarius.

He played his two groups with the artist's touch and confidence, bringing

out, it seemed, all the combinations of technique, harmony and tone possible on a violin, blending these so well that his audience heard only the wonderful music of it all.

Alice McClung Skovgaard is a musician of fine musical sympathies, as shown in her very efficient accompaniments. She exhibited great skill and clearness of tone in her piano solo, the difficult Liszt waltz.

The concert opened with the "Flower Duet" from "Madame Butterfly," which was sung in costume by Susan Emma Drought and Mary Maiben Allen. They were so well received that they were obliged to respond and in doing so they sang "Somewhere a Voice Is Calling," which was equally as pleasing as their first number.

Mildred Haynes then appeared in the "Desert Love Songs," which were sung in Turkish costume. Miss Haynes has a beautiful dramatic soprano voice and she made an exceptional hit with those present.

Susan Emma Drought, the lyric soprano, pleased very much in her group of songs. Her encore, "Believe Me If All Those Endearing Young Charms," was well received.

Aubrey N. Engle proved a favorite, as evinced by the persistent applause. His voice is very smooth and musical, as well as having much trained power. The ease and evident pleasure with which he sang the prologue from "Pagliacci" won all the lovers of singing.

Mary Maiben Allen, who possesses a rich contralto voice, contributed one of the most beautiful numbers of the evening when she sang "O Mio Fernando," aria from "La Favorite."—Baker (Ore.) Morning Democrat, December 2, 1916.

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SAN FRANCISCO NOTES

Grainger Makes Notable Success

The season of Percy Grainger, which closed this afternoon with a recital in the Scottish Rite Auditorium, has been a success. The opening appearance with the San Francisco Symphony Orchestra, at the Cort Theatre, brought a record house. The audiences have received Grainger with great enthusiasm at each performance and his music has been more discussed than any performed here by a composer, time out of mind. At the "Pop" concert of the San Francisco Symphony Orchestra this afternoon, at the Cort, Grainger music was on the program and Grainger played three of his own compositions in the Scottish Rite Temple.

An Important Musical Event

The Shavitch du Grassi-Bern concert of the past week was among the striking musical events of the season. The audience was greatly pleased.

Oldest Mission Bell Rings in New Year

Oakland celebrates New Year's eve with the singing of "The Messiah" in the auditorium, with a chorus of 500 voices, under the direction of Alexander Stewart, with the aid of a symphony orchestra. The New Year will be rung in by the oldest discoverable bell of the Mission period of California.

Pacific Musical Society Event

The Pacific Musical Society listened to Olga Steeb last Wednesday night and Charles Albert Case, tenor, sang two groups of songs. D. H. W.

Cincinnati Conservatory Christmas Concert

On December 19 a most artistic and novel Christmas orchestral concert was given by the Cincinnati Conservatory of Music under the conductorship of Pier Adolfo Tirindelli. Signor Tirindelli treated the subject of the coming of the Christ Child on earth with exquisite and tender poetical sentiment in putting together a program composed of everything that touches childhood, beloved above all by the Christ Child. Beginning with the Mozart sonata, D major (for strings), splendidly executed by the conservatory orchestra, there followed a group of four songs: "Six Little Eskimos," by H. W. Loomis; "At the Zoo," by Kramer; "Sacred," by Paul Bliss, and "Singing," by Tirindelli. These varied moods of childhood, strikingly orchestrated by the maestro, were rendered by Marguerite Hukill (pupil of Minnie Tracey), and Berenice Jackson, a young pupil of Miss Curtis. The sinfonia "Le Carnaval ou la redoute," by Von Dittersdorf, also was a most interesting number, rendered with wit and verve by the conservatory orchestra. Anna Meale, a young girl of thirteen (pupil of Ray Staater), gave a spirited interpretation of the piano concerto, A major (first movement), by Mozart. Alexina Sattler, the tiny daughter of Dr. Sattler, the celebrated physician of Cincinnati, was both amusing and charming in a recitation. Marguerite Hukill gave a group of songs, including the deeply touching one "Roses and Thorns," by Tchaikowsky; "A Valentine," by Brainard; "The First Snow Fall," by Mary B. Ehrmann, and "Skating," by Tirindelli, with words by Mrs. Henry T. Hunt, of Cincinnati. The concert closed with the "Christmas Legend," by Alfred Zsengri, with chorus for women, with a tenor solo well rendered by Elwin Smith, and an amusing and gay interpretation of Haydn's "Toy Symphony." The house was full of representative Cincinnati men and women and enthusiasm ran high. S.

Louisville and Tulsa Applaud Werrenrath Art

In speaking of Reinald Werrenrath, the Louisville Courier-Journal referred to his "genial personality" and "his superb artistry," and also declared that "his voice, big and virile, yields generously the dramatic effects which he requires of it with infallible discretion." His art as a program builder is commended in the Tulsa (Okla.) Daily World thus:

His hearers fairly idolized this big wholesome singer, calling repeatedly for encores, to which he responded quite generously. Mr. Werrenrath's program was selected with a view to pleasing lovers of music as a whole and its appeal in oratorio, classic, ballad and character of singing found a ready sympathy and understanding on the part of the audience. His offerings were made in a spirit of reverence for the best there is in musical art and were received likewise by all who heard him in last evening's offerings. His ballad singing seemed especially to delight and three selections from the old Irish and English, each called forth encores again and again.

Mary Kaestner Warmly Praised

The San Carlo Grand Opera Company has been disporting itself recently in Winnipeg, Manitoba, and other north-western points, at a temperature averaging about thirty degrees below zero. Nevertheless, Mary Kaestner, the leading dramatic soprano of the organization, has had nothing to complain of in the warmth of her reception everywhere. For instance, the Manitoba Herald of December 19 referred to her Aida as one "which courted admiration by virtue of a broad and singularly compelling delineation of the Slave. She is endowed with a voice of haunting beauty, which, in dramatic moments, she utilizes to capital effect. Miss Kaestner sang with sheer loveliness of tone, artistic finesse and fine conception. She received a genuine ovation."

Christine Miller Sings

Fay Foster's "One Golden Day"

The latest addition to the ranks of prominent singers who are programming Fay Foster's beautiful song, "One Golden Day," is Christine Miller, who is using it in all her concerts.

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RANDOM THOUGHTS FROM LONDON

On Claudia Muzio—On Where Morgan Kingston Got His Name—On Christmas

[This Christmas letter of Mr. Legge's unfortunately arrived too late for the Christmas number, but the sentiment remains the same despite its unavoidably tardy appearance, due to Mr. Legge's fellow countryman, the British censor.—Editor's Note.]

33 Oakley Street, Chelsea, }
London, December 5, 1916.

For once in a blue moon I have enjoyed a quiet evening by mine own fireside. A cold nor'easter is blowing and it looks like snow. So at my slippared ease I have been pondering over the days that are no more and incidentally poring over sundry odd numbers of the MUSICAL COURIER. In one of these I saw that Moriz Rosenthal was expected in America for a prolonged tour of the United States. A long time ago, just after the war began, I received a post card from that great player, on my birthday, who then told me of a proposed tour of the United States (by the way, how funny that adjective seems now in view of the recent election, does it not?), but that he would not venture forth from his Swiss resort without a safe conduct from the British Government. I have been wondering since I saw the above referred-to visit again came on the carpet if our Government has begun to differentiate between artists and ambassadors. I trow not. I guess that if Rosenthal is off, he is off at his own risk. At one time I knew him well and always regarded him as a Pole, but if he had been I imagine that no safe conduct to cross the ocean would have been necessary.

A Reminiscence of Muzio

Then again I read that Claudia Muzio had been engaged by Gatti-Casazza for the Metropolitan season. Please ask her if she remembers her first operatic appearance at Covent Garden one night when the Grand Opera Syndicate was on its beam ends because some prima donna or other after her kind had disappointed the management at the very last hour. I cannot now recall the name of the opera or the part in which Claudia Muzio made that appearance, but I recollect with perfect vividness that I wrote a flaming account of the debutante in my paper. Perhaps she will recall the fact and tell you more about herself than I can, how, for example, her father was a stage manager under the Grand Opera Syndicate at Covent Garden and how Miss Claudia's mother was attached to that theatre, and how the said Miss Claudia became, through this intimate connection, as familiar with the stage as her parents. If my memory, which has always been reliable up to now, is not betraying me, this debut took place long before that other one referred to on page 19 of your issue for November 16, which is said to have occurred in "Manon" in Italy. Anyhow I hope the charming singer remembers the "nice" notice I gave her when she first appeared at Covent Garden. Let us leave it at that.

How Morgan Kingston Got His Name

In another number I came across a headline relating how "Morgan Kingston Joins Chicago Opera" (you are nearly as sparse with your articles as the Russians!). Has Morgan Kingston ever related to you over there how he came by that name? If my memory again is not playing me false, he acquired it entirely by accident it really being the patronymic of a long deceased colleague of mine who was a fellow Welshman with Morgan Kingston, tenor. The latter will know if the aforesaid accident did not occur in the offices of Daniel Mayer, when the last named "misprinted" by a lapsus lingua (to mix the thing really well), the tenor to whom he was speaking what time he was actually engaged in writing to Morgan Kingston, critic. But after all, what's in a name? It's the man behind it, is it not, that makes the name. And a great name wants some living up to, witness Siegfried Wagner, of whom nothing is likely to have been heard if he had not been the son of a great father. He, poor devil, had it both ways. Indeed, he is Wagner, junior; never Wagner II.

Looking Back on Fifty Christmases

But how dull all this is! I am beginning to feel Christ-massy, I suppose because it is nigh on a twelvemonth since last Christmas! Christmas is rather dull for those who are well on in the sere and yellow of life, is it not? If it were not for the sweet recollections of a day that is dead I should vote for the total abstinence from Christmas. Yet the faces will come up again in the logs as they burn, and for the moment one lives one's life over again, shoulders one's crutch and shows how fields were won, as it were. I can beat my old friend Clarence Lucas in that I can recall in memory fifty Christmases, while he writes as a mere chicken who has survived for the paltry number of years. I don't believe, however, that even he, brilliant fellow that he is, began to remember anything whatever at the precocious age of—well, next to nothing.

A Christmas Mass

One of the Christmas things that I will never forget occurred since the present war began. I went, as is my habit, to Westminster (Catholic) Cathedral to midnight mass on Christmas Eve in 1914. It is a wonderful building, that, in its present incomplete state. It will, I believe, be hideous when its mystery disappears in the horrible garishness of new mosaic, huge slabs of alabaster and so on. On the evening—it was about 11:30 p. m.—there was a very thick London fog, so thick that I had to walk from my house to the Cathedral, a matter of a good mile and a half, because all traffic was stopped. The Cathedral was thick with fog; it (both the building and the fog) was lit by a few dim electric lights. The huge area of the building was crowded to its utmost by one of the most heterogeneous mobs of humanity I have ever been part and parcel of. There was the Duchess in all the latest of frills and furbelows, with the accent on the fur, cheek by jowl with the meanest street arab in whose breast beat a heart. Every known European language, save (naturally) German, was

being whispered. The mass was being said, as it seemed to me half a mile away, for I had given my reserved seat to a wounded Belgian officer and I preferred the nomad life of a wandering observer. The whole place was full of direct mystery. As one looked from the doorway opposite the sanctuary down the long avenue, or rather cathedral, one saw nothing but a sea of heads, the lights dimly burning from the roof and casting a halo over the worshiper, while at the same time they made the darkness below even more Cimmerian than usual. As I stood leaning against a pillar of rather smug yellow brick (which will never be improved upon by all the alabasters to be constructed there). Suddenly I saw among the halt and the lame two Belgian soldiers, both creeping along on their newly necessitated crutches. For all the world as if at Lourdes, they stared at one another. Simultaneously they dropped their crutches. In a trice these poor maimed fellows were enfolded in each other's arms. At the moment the sanctuary bell resounded through the cathedral. The Host was elevated. The sign of the cross was made over all, but it seemed especially over these two fellows well met. For their immediately previous meeting had been in a trench where each had been wounded by a piece of the same shell. This was their Lourdes, at least as regards their human spirits. I am a poor descriptive reporter, but perhaps some of you can understand from this why I cannot easily forget that sight of the comrades in arms and their reunion.

And, to Conclude, Christmas Wishes

And so the world wags. Peace on earth, good will to men. It is Christmastide, so

"God rest you, merry gentlemen, let nothing you dismay!" If this perchance should be due somewhere about the date of the "festive season" (a fine old crusted cliché) let me wish a health to all those that I love and a health to all those that love me—but I cannot bring myself to give a rouse to those who, after their return to U. S. A., having found no further use for my services as critic or food provider, have completely forgotten the existence of yours very truly,

ROBIN H. LEGGE.

P. S.—It is true that only after a longish life as critic, one at least discovers what "Commercialism in Art" really and truly means. Your health, gentlemen, and a right merry Christmas.

R. H. L.

Samaroff and Case at

Philadelphia Orchestra Concerts

The dates are January 29 and 30, February 26 and 27, and March 12 and 13 for the remaining concerts in the

series of five given at Pittsburgh, Pa., by the Philadelphia Orchestra, Leopold Stokowski, conductor. Olga Samaroff, pianist, the soloist at the January concert, will play the Saint-Saëns concerto, No. 2, in G minor, and the remainder of the program is to consist of the Brandenburg concerto in G major, for string orchestra (Bach), Mozart's symphony in G minor, Franck's symphonic poem, "Redemption," and the scherzo "L'Apprenti Sorcier" of Dukas. An all Russian program will be presented in February including the second symphony, in B minor, of Borodin, and works by Glinka, Glière, Tchaikowsky and Rimsky-Korsakoff. At the March concerts, Anna Case, soprano of the Metropolitan Opera Company, will sing arias from "Don Giovanni" and "Louise." The orchestra will play the Brahms symphony, No. 1, in C minor, Smetana's overture to "Die verkaufte Braut" and the tone poem, "Death and Transfiguration," by Strauss.

More Gray-Lhevinne Successes

Around St. Louis, lately, capacity audiences have been attending the Gray-Lhevinne recitals. East St. Louis, Upper Alton, Shurtleff College, Western Academy, Lindenwood College, St. Charles were included in their visit. In each of these towns they won their usual favor.



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BOSTON HEARS BRILLIANT CONCERT BY THIBAUD AND COPELAND

Symphony Concerts Help Dull Week—Raymond Havens, Grace Bonner Williams and Karl Barleben Score in Willimantic—Ethel Frank at Algonquin Club
—Harrison Keller and Stewart Wille Return from West—Flint Pupil Sings in Concord—Other Artists Successful

The artistic sterility of Christmas week was gratefully relieved by the splendid concert of Jacques Thibaud, violinist, and George Copeland, pianist, which occurred on the afternoon of December 24, in Symphony Hall, before a large and enthusiastic audience. Mr. Thibaud, who returned recently, with powers unblemished, from the trenches of war-festered Europe, had not been heard here for more than three years. On the other hand, Mr. Copeland, who is a native, has been heard frequently, but each time with increased interest. Jointly, their performances constituted one of the most enjoyable and successful concerts of the present season. Each artist was welcomed with an ovation and encored repeatedly.

Mr. Thibaud played three notable works—Lalo's "Symphonie Espagnole," Chausson's "Poeme" and Saint-Saëns' "Introduction and Rondo Capriccioso." His playing was flawless as to technic, hauntingly beautiful in tone. As an interpreter he excelled, displaying a wonderful command of nuance, an infinite variety of expression. Mr. Copeland's selections included a group by Debussy and pieces by Bach, Chopin, Mendelssohn, Grovlez, Albeniz and Chabrier. A superb pianist, he again proved himself an interpreter of authority and individuality. His masterful touch, now delicate, now forceful, yet always elegant; his sweeping rhythms, never faltering or lacking clarity; his sur-

passing and discriminating sense of tone values—all combined to win the admiration of the audience. All in all a concert of the first order, and no mean triumph for both Mr. Thibaud and Mr. Copeland.

The Symphony Concerts Interesting

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its tenth pair of concerts in Symphony Hall, on the afternoon and evening of December 29 and 30 respectively, before the usual large and attentive audience. The works performed were as follows: "Little Symphony" in F, Beethoven; Symphonic Variations, Georg Schumann; Tone Poem, "Thamar," Balakirev. Schumann's Variations, based upon an ancient choral fugue, had not been heard at these concerts for many years. Balakirev's famous "Thamar" was played for the first time by the orchestra. Thus, with two comparative novelties and one familiar, but acceptable, piece, the concerts served to burnish

Alice Neilsen and her company, includes all of the principal cities of the Central and Southwest, as well as the Pacific Coast.

Ethel Frank Sings at Algonquin Club

Each season the Algonquin Club gives a series of eight concerts, for the entertainment of its members and guests, which have come to be recognized for both artistic success and prestige. On the afternoon of December 24, Ethel Frank, the charming and popular Boston soprano, was soloist at the third concert of this course, in which she has appeared repeatedly in past seasons. On this occasion, Miss Frank was assisted by the Kuntz Orchestra, which accompanied her in an aria from "La Bohème." In addition, she sang a group of English songs and several encores. She was in splendid voice, and her work was enthusiastically received. Her tones are clear and full, yet agreeably warm; her diction and phrasing, alike polished and clear cut, while she sings with intelligence, dramatic intensity and abundant emotional variety. The concert was a brilliant success from every viewpoint, as is indicated by the fact that Miss Frank has been re-engaged to appear at a second concert later in the series.

Fine Performance of "The Messiah" in Concord

The Concord Oratorio Society, Charles S. Conant, conductor, with the Music Club co-operating and assisted by the Boston Festival Orchestra, gave a fine performance of "The Messiah" on the evening of December 28 in Phenix Hall, Concord, N. H. The soloists were Elizabeth Tudor, soprano; Harriet Sterling Hemenway, contralto; Walter C. Earnest, tenor, and William Gustafson, bass. This was the third performance of Handel's oratorio by the society, which is now in its nineteenth season.

Mrs. Hemenway is one of Boston's best known singers. She possesses a true contralto voice, of beautiful quality and splendid range, while her pure diction is always a feature of her work. Mr. Gustafson removed from Boston to New York this season. He is a pupil of the noted oratorio bass and vocal instructor, Willard Flint. Concerning Mr. Gustafson's performance, the Daily Patriot, Concord, comments as follows:

It is no disparagement to the other singers, all of whom won repeated applause from the audience, to say that the star performer was William Gustafson, the basso. The critic who compared this artist's voice to that of the late Myron W. Whitney was not far astray. Mr. Gustafson has the same power of descending into the depths and holding on to the lowest notes until one marvels at his staying qualities. A big, vigorous youth with a great voice and an engaging simplicity of manner, Mr. Gustafson may be said to have arrived as a concert singer. He was received with enthusiasm both afternoon and evening, and his name must be placed on the list of those whom Concord insists upon hearing again.

V. H. STRICKLAND.

The Flonzaleys Produce New Works at an Extra Concert

Aeolian Hall, New York, was fairly well filled on Friday evening, December 29, when the Flonzaley Quartet gave an extra concert. The playing of these famous players was as fine as ever and there was no reason why the extra concert should not have packed the hall with music lovers as solidly from cellar to garret as the regular concerts pack it, except that the program was not sufficiently attractive. Two new works of four movements each, eight new and long movements by two composers who have not yet been received as popular idols by the general or particular public, are much too much at one protracted sitting.

Ernest Bloch was represented by a quartet said to be in B major. The composer's tonal perspicuity must be very rare to enable him to tell what key the work was in. It was out of any key most of the time and consisted almost wholly of discords that can be manufactured in America and need not be imported. The composer, who hails from Switzerland, showed admirable skill in writing effectively for his performers. Some of his combinations of sul ponto for certain instruments with pizzicato for others were quite novel and pleasing. But though Ernest Bloch disdains to ascend Parnassus by the beaten track of the classical composers he need not strive to climb the Matterhorn without any path at all. No praise can be too high for the composer's workmanship. All that his quartet lacks is musical attractiveness. It wails and complains, but it never persuades. Emanuel Moor showed how well he could get along without a viola and a cello, and wrote his new suite for two violins.

Messrs. Betti and Pochon, to whom it is dedicated, played it superbly and sometimes made enough sonority for a whole quartet. Now let Emanuel Moor forget technic and dedicate a quartet to the public in the concert hall. The hearers want to hear and not to consider the juggling composer's triumphs over technical limitations. His message was not so precious and ethereal that the coarser tones of the viola and the cello would have dimmed its luster. Haydn's G major quartet, with which the program ended, is not yet dead in spite of its poverty in discords and its conventional four instruments.



HARRISON KELLER AND STEWART WILLE.

the general dullness of the week. Dr. Muck was at his best, while his men played superbly.

Boston Artists Score in Willimantic Concert

A concert of unusual merit, which is enthusiastically referred to as "one of the finest that ever took place in this city," was given on December 27 in Willimantic, Conn., by Raymond Havens, pianist; Grace Bonner Williams, soprano, and Karl Barleben, violinist. These three prominent Boston artists, presenting an interesting and well balanced program, met with splendid success.

The concert is reported in the Willimantic Chronicle, in part, as follows:

Mr. Havens added very much to the evening's enjoyment. Although but a young man, he possesses wonderful technic. He plays with such ease that the tremendous difficulties of the compositions are entirely forgotten. A delightful feature of his playing is his beautiful singing tone. His taste is refined; he is modest, not self assertive, yet has confidence in his own ability. He excels as an interpreter of Chopin, having four numbers on the program. Mr. Havens has a great future before him and will rank among our foremost pianists. Mrs. Williams' voice is a pure soprano, very flexible and delightful in quality. She has admirable breath control and sings with ease and simplicity. Mr. Barleben played with dignity and remarkable breadth of tone.

Harrison Keller and Stuart Wille Return

Harrison Keller, violinist, and Stewart Wille, pianist, who returned last week from a successful Western trip, during the course of which they gave numerous joint concerts in Kansas and Missouri, left on January 3 for Montreal, Can., where they are scheduled for several important appearances. These two young artists are rapidly winning recognition for the excellence of their concerted work, as well as their individual attainments. Not only was their western trip eminently successful, but as a result of their fine performances they were re-engaged in every single instance, and in several cases for series of concerts. Than this, no higher tribute can be paid artistic worth.

In Kansas City, Mr. Keller and Mr. Wille gave a concert at the School of Fine Arts, of which Charles F. Horner is director. So pleased was Mr. Horner with their work that he promptly engaged them for over two hundred concerts, beginning in April, on the Horner-Redpath Chautauqua course. This course, which last year featured

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Australia and New Zealand Do Him Homage

Wellington, N. Z., November 21, 1916.

Paul Dufault for many years has been recognized as a good concert artist and a gifted and serious church singer. He is held in high esteem in New York—and anywhere else, for that matter, where there are people who count grace of personality and the artistic spirit as factors almost as important as the voice itself. Dufault has a very beautiful tenor voice of rare resonance and power and sweetness, a voice that is always in tune and which one may be forgiven for classing as a high baritone on those occasions when the melody hovers round the lower C. We love him in

New Zealand because he has helped many to an understanding of the art of song singing. Before all he is an interpreter. None better has been heard in these latitudes. He steps onto the platform vested in the spirit of the song he intends singing. If it be a grave and reverend aria from oratorio, there is Paul the Apostle, draped in all the holiness of his awful office, a very man of God; should it be a love duet he leads the plump little soprano



DUFALT IN NEW ZEALAND.

Paul Dufault and the southernmost telegraph pole in the world regarding each other.

on by the hand with that courtly old world grace that he gets from his French side, and establishes between the platform and the auditorium that bond which means much to the success of the concert. To every song he sings he lends a poetic beauty by sheer grace of understanding, and the power to convey that understanding.

I have been drawn into writing this screed out of pure

admiration for the French-Canadian, knowing that even in crowded America, where singers are as thick as stars in the Milky Way, Paul Dufault has admirers and many friends. While making no excuse for the homage we all pay this stranger within our gates (with his spirituelle air and wavy white locks), I write not without my cue. It is that after a triumphal tour of Australia, Mr. Dufault has returned to Wellington, New Zealand, with plans for the future much altered since he was here last. I wrote to the MUSICAL COURIER saying that Dufault intended to return to New York for Christmas. That has been knocked on the head. Mr. Dufault has decided to further exploit the Pacific. As he had to miss many places in New Zealand on account of his Australian dates, he is now to make good there, and will give another fifty concerts through these isles (which, be it noted, are 1,200 miles from Australia). Having done so, it is his intention then to venture to the glamorous East, singing at Singapore, Saigon (French Cochinchina), Hong Kong, Manila, the high spots in Java and Sumatra, then up to Japan and Shanghai, returning to America about the end of April. It is Paul's intention then to "lay off" for the summer on his Canadian farm, and next season he has the intention of touring South America, going down the west coast, touching the centers of Chili and Peru, working overland to the Argentine and Uruguay, and then, taking the ocean trail, he will visit South Africa, with a return visit to Australia and New Zealand to follow.

Though Dufault's visit has been a big success from every point of view, it does not follow that this ground is good for all. It has taken him four tours, with Eleonora de Cisneros, Nordica, and twice under Frederick Shipman, to establish himself solidly in favor, and that he is now one of our household gods is due to his steady persistence in refusing to "sing down" to the public. His programs are models in their way, and vocal trash finds no place therein.

On the present tour he is supported by Pauline Bindley, a bright little soprano who hails from golden Bendigo Florence Scapini, a gifted young violinist, of Christchurch, New Zealand, and Harold Whittle, a very able accompanist. The tour and that projected has been very ably handled by Frederick Shipman. I enclose some very interesting photos of Dufault. One represents him standing at the southernmost telegraph pole in the world (at the Bluff, the south corner of New Zealand). It should be explained perhaps that Paul was not apostle enough to write the words that appear on the post.

Before him stretches the wild southern ocean, stretching unbroken to the Antarctic Circle. One wonders vaguely why the American tourist, to whom Europe is at present closed, does not visit these islands in greater numbers. The place is not altogether uncivilized, as the MUSICAL COURIER is to be found in many homes and studios. Dufault sends his regards to all his friends. H. C.

Joseph Malkin a Second Popper

Joseph Malkin, cellist, now touring America, is creating great enthusiasm in spite of the large number of artists now appearing before the American public. Mr. Malkin's manager has booked him for many engagements all over the country. American critics are voicing Joseph Malkin's superior art, which is quite in accordance with the European critics, who have compared him to



JOSEPH MALKIN,
Cellist.

David Popper. Malkin will give a joint recital with his brother, Manfred Malkin, pianist and director of the Malkin Music School, New York City, soon, to which a great number of their admirers are looking forward with interest and delight.

Louis Aschenfelder's Third Studio Recital

The third recital of the season by pupils of Louis Aschenfelder took place at his studios, 114 West Seventy-second street, New York, on Monday evening, December 18.

The program was given by Grace Strasburger, soprano; Genevieve Davis, and Helen Cederburg, pianists; and George Giegerich, baritone. Over one hundred guests applauded the efforts of the young aspirants.

Mr. Aschenfelder's next recital will take place at his studios Sunday afternoon, January 21.

Thibaud and Bauer

On Saturday afternoon, December 30, Thibaud and Bauer gave their second joint concert at Aeolian Hall, and interested and pleased a large audience. The program included: sonata in B flat (Bauer and Thibaud), Mozart; "Scenes from Childhood," toccata, Schumann (Bauer); "Poème," Chausson (Bauer); sonata in A major (Bauer and Thibaud), César Franck.

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Emma Roberts a Busy Singer

Emma Roberts, contralto, whose recital in New York, a few weeks ago, has been pronounced as one of the best recitals of the season, is very much in demand. Miss Roberts just returned from Oxford, Ohio, where she was soloist with the St. Louis Symphony Orchestra, at a concert given at Miami University. On that occasion Miss Roberts was heard in such numbers as "Mon couer s'ouvre a ta voix," from Saint-Saëns; "Samson and Delilah"; the "Habanera," from "Carmen"; "Zigeunerlieder," Brahms; "Deep River," Burleigh, and "The Wind Song," by Rogers. Her reception on this occasion was most gratifying, and she was asked to return next season.

On the afternoon of January 5 Miss Roberts will be the soloist with the Russian Symphony Orchestra, at the National Theatre in Washington. This will be the first time the young Kentucky singer has sung in the national capital, and many of her friends in that city await her coming with much interest. As the program is entirely Russian, Miss Roberts will be heard in "The Eagle," by Arensky, and "Keen the Pain," Rachmaninoff.

Upon her return she will immediately start for Western Canada, where she is to appear in joint recital with John Powell, the well known Virginia pianist, in Regina and Edmonton.

Louis Kreidler's Versatility

Louis Kreidler, American baritone and now member of the Chicago Grand Opera, was formerly leading baritone of the Century Opera, with which organization he was heard in such roles as the Father in "Louise," Dr. Miracle in the "Tales of Hoffmann," Marcel in "La Bohème," the Consul in "Madame Butterfly," Scarpia in "Tosca," Ashton in "Trovatore," Germont, Sr., in "Traviata," the title role in "Rigoletto," Valentine in "Faust," and many others. Since the beginning of the present season he has been a worthy

LOUIS KREIDLER,
In "Tosca."

member of the Chicago Opera, adding new laurels to his already long list. Mr. Kreidler is as successful as a teacher as he is on the operatic stage and his studio in the Fine Arts building (Chicago) is the rendezvous of the musical elite in the Windy City. Mr. Kreidler is also in the concert and oratorio field and will be heard this year with the Apollo Club of Chicago and several other important clubs in the country.

Belle Godshalk's Increasing Popularity

The increasing popularity of Belle Godshalk is attested by the ever widening sphere of her activities and the number of return engagements. This young soprano is always heard with enthusiasm. For the third time within a year she will sing in Lowell, Mass., in January, as one of the soloists with the Choral Club. An appearance in February will be at St. Mark's School, Southborough, Mass., where she gave a successful recital last spring. A spring Southern tour will take Miss Godshalk as far as Texas, where she will sing for a large musical club. Englewood, N. J., and Easton, Pa., are among the other cities which will hear her in the near future. These are only a few of the engagements she will fill during the winter and spring, for which exact dates are not yet arranged.

Spalding "the Peer of Kreisler"

In the terms quoted in the above caption, the Altoona (Pa.) Mirror spoke of Albert Spalding, on December 16, 1916. The same paper went into rhapsodies about the great American violinist's tone, technic, temperament, personality, imagination, musicianship, and praised highly the Spalding artistic assistants, André Benoist and Loretta del Valle.

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CHICAGO APOLLOS SING "THE MESSIAH"

Anita Rio, Christine Miller, Theo Karle, Wilfred Glenn, Soloists—A Notable Production Under Harrison Wild's Baton—Fourth "Pop"—Chicago Institute Notes—About Local Managers—Hall Pupil Creates Favor—Symphony Concert—Swedish Singers Enjoyed—Hans Hess Engagements—Westervelt Students—Hanna Butler's Singing Liked—Georgia Kober Meets With Accident—Saba Doak on Southern Tours—Erikson Directs Philharmonics—Bush Conservatory Items—Chicago Musical College Notes

Chicago, Ill., December 31, 1916.

The Auditorium held a numerous and responsive audience Friday evening, when the Apollo Musical Club, under Harrison M. Wild's direction gave its annual production of Handel's "The Messiah." Assisting the club were Anita Rio, soprano; Christine Miller, contralto; Theo Karle, tenor, and Wilfred Glenn, bass, as soloists; the Chicago Symphony Orchestra and Edgar Nelson, organist. The Apollo Club—in its forty-fifth season—has attained well nigh perfection, credit for which is due first and last to its highly efficient conductor, Harrison M. Wild, whose untiring efforts and constant work with his choristers have not

been in vain. A tone, remarkable for its beauty, attacks both precise and finished, and pianissimos as delicate as the crescendos were voluminous, were the salient points of Conductor Wild's choristers' presentation on this instance. Especially well done were the "For Unto Us" and the "Hallelujah"—so well done indeed that the listeners' exuberant enthusiasm would have constrained the repetitions, had such been the desire of Mr. Wild, who, however, bowed acknowledgment innumerable times.

Of the soloists, Christine Miller and Theo Karle shared chief honors. Miss Miller's singing in "The Messiah" is well known here as everywhere else for its excellency and she demonstrates at each hearing that she is the oratorio singer par excellence. Her delivery of "He Shall Feed His Flock" was exquisite art. There was sufficient evidence of the pleasure Miss Miller gave in the outbursts of enthusiasm after each solo.

Mr. Karle, who made a decided "hit" at his first Chicago appearance at the Kinsolving Musicales last month, duplicated his success on this occasion. His charming tenor voice is guided with consummate art and this coupled with thorough musicianship are sources of rare delight when Karle sings. Mme. Rio possesses an attractive voice and delivers her interpretations with care. Mr. Glenn repeated his familiar interpretations of the bass roles in which he is an acknowledged artist.

The Chicago Symphony Orchestra gave a good account of itself at times, but at others did not follow the director absolutely.

A second performance of "The Messiah" by the Apollo Club was given Sunday afternoon in Orchestra Hall with the same soloists except Carl Cochems, who sang the bass parts.

Symphony's Fourth "Pop"

One of the most interesting programs of the "popular" series presented by the Chicago Symphony Orchestra was offered Thursday evening before the usual capacity house. Frederick Stock and his men imbued each number with

enthusiasm and were well rewarded by the vociferous plaudits of a delighted audience.

Chicago Institute of Music Items

The Chicago Institute of Music, Walter Spry, president, will give the annual New Year's party for the younger students of the school, Saturday afternoon, January 6, in the Fine Arts building. Later in the season the pupils of the Institute will give a series of recitals, showing the work done in all the departments. Among those taking part in the New Year's party are: Margarite Baker, Sophie Rosenzweig, Muriel Proper, Melba Marshall, Dorothy Lander, Katherine Burns, Lucile West, Anita Christman, Florence Wilson, Lillian Billow, Sylvia Budan, Ardis Dailey, Margaret Farr, Marjorie Johnstone, Evelyn Martin, Muriel Parker, Ernestine Rood, Marcell Vennema, Howard Brown, Edwin Hadley, Samuel Hungerford, Walter Boydson, Ralph Dobbs and Alfred Hefti.

Prof. Ernest Toy will bring his violin. Ruth Miller will lead the orchestra in the Kinder Symphony.

Mrs. William R. Chapman in Chicago

Mrs. William R. Chapman, the popular president of the Rubinstein Club of New York, was among the visitors at this office during the past week. The distinguished guest was escorted by her sister, Anne Faulkner Oberndorfer, the well known lecturer, and her brother-in-law, Marx E. Oberndorfer. Mrs. Chapman is the wife of the distinguished director of the Rubinstein Club Choral and conductor and promoter of the Maine Festivals, William Rogers Chapman.

About Managers

There are many managers in Chicago, but judging from the results obtained, a considerable number of them, to speak frankly, are no good.

There is a manager here who asks, so it has been reported, \$250 to manage a concert, and if all that is said be true, that manager has twenty-five artists booked to appear in recitals in Chicago this season. Two hundred and fifty dollars from each artist, if that amount is really received, must place a manager on the road to quick fortune. Another manager in Chicago has for principal occupation the renting of halls for artists, and this ends his mission. He does not care if artists appear before empty benches; he is paid to manage the concert, not to sell tickets.

To be a manager in Chicago, as well as elsewhere, it seems only necessary to put the sign "Manager" on the door, rent an office or only desk room and send out notices to musicians announcing that a new agency has been opened. Talent, though caught before in the clutches of several managers, is again willing to fall the prey of these new managers, whose financial standing is generally unknown to mercantile agencies.

William Clare Hall Pupil Successful

Another singer from the William Clare Hall studios who has emphatically "made good," is Bertha Lotta Sorenson, a contralto, who is equipped with all the qualifications for a successful career. Mrs. Sorenson possesses a voice of extended range of sympathetic and beautiful quality, temperament, beauty and personal charm. Mrs. Sorenson is soloist of the People's Liberal Church, and lately has appeared as soloist of the American Symphony Orchestra, under Glenn Dillard Gunn; she has sung with the Musicians' Club of Chicago, Englewood Sunday Evening Club, and a short time ago gave recitals at Hastings, Neb.; St. Louis; Elkhart, Ind., and Atlantic City. Mrs. Sorenson gives all credit to the excellent training she has received from Mr. Hall, who is one of these teachers who do not end their interest with lessons, but do all they can to further the career of their pupils.

The Symphony Concert

The program of the Chicago Symphony Orchestra for Christmas week was a cheerful one and cheerfully presented by Frederick Stock and his musicians. The opening numbers, including the "Pastorale" from Bach's Christmas oratorio, Mozart's D major Symphony and Vieuxtemps' fourth concerto, were given admirably.

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The soloist at these concerts, Alexander Zukowsky, second concertmaster of the orchestra, acquitted himself creditably in the solo part of the Vieuxtemps concerto. Perhaps the best playing of the evening was done after the intermission, when Dohnanyi's suite and the Rimsky-Korsakow Spanish caprice were offered. In both these exacting numbers Mr. Stock's men delivered interpretations disclosing admirable virtuosity, beauty and skill.

Swedish Choral Club

Edgar A. Nelson conducted his Swedish Choral Club of 250 voices in its first concert this season at Orchestra Hall, Wednesday evening. This is the club's second season and under Mr. Nelson's able direction it is accomplishing praiseworthy results. Two oratorios were offered at this concert, in which the club had the assistance of fifty members of the Chicago Symphony Orchestras and two local sopranos, Hazel Huntley, contralto, John B. Miller, tenor, and a local baritone. The club sang the Christmas oratorio of Saint-Saëns and Mendelssohn's "Hymn of Praise," with good tone and understanding. John B. Miller, who rendered most effectively the tenor solos, is an artist who is heard far too seldom in his own city. His work on this occasion was deserving only of the highest praise, as it was that of an artistic singer of the first rank. The contralto solos were well sung by Miss Huntley.

Hans Hess Has Numerous Concert Engagements

Hans Hess' admirable cello work has won for him a host of admirers wherever he appears. This season he has had many concert and recital appearances, winning on each occasion decided success, judging from clippings at hand. Mr. Hess recently has returned from a concert tour with Geraldine Farrar, and has also appeared with Louise Homer, the Chicago Mendelssohn Club, Rockford Mendelssohn Club, Chamber Music Society of Madison, Wis., and the Amateur Musical Club of Peoria, Ill. January 3, he will play for the Woman's Club of Kankakee, Ill., and January 19, is to appear jointly with Clarence Loomis in a recital in Oak Park.

A Successful Westervelt Student

Among her many students Louise St. John Westervelt counts several who are active professionally. Louise Woodruff, soprano, who is this year supervisor of public school music in Boise, Idaho, has been doing a great deal of singing recently. She was engaged to sing the soprano solo in "The Messiah," Sunday afternoon by the leading choral club there, and is also solo soprano of the Congregational Church Choir in Boise.

Hanna Butler in Demand

Thursday, Friday and Saturday of this week Hanna Butler, soprano, sang in the "Christ Child" play at the Strand Theatre here with her usual success. Mrs. Butler has been much in demand for concert and recital this season and on January 7 will furnish the program before the Chicago Athletic Club and the following Sunday evening, January 14, the popular soprano sings the "Thais" music in the Weber Opera Course at Fullerton Hall, Art Institute. She has also been engaged to sing with the Milwaukee Orchestra in March.

Events of Interest at Bush Conservatory

The holiday recess ends January 2, when classes will be resumed in all departments.

The fifth number of the artist recital series will be given January 9, in Bush Temple Theatre. Julie Rive-King, pianist, and Justine Wegener, Lieder singer, are the artists.

Edward Collins, pianist, of the faculty, recently gave a recital at Clinton, Iowa, under the auspices of the Harmonic Club and also appeared at the South Shore Club with Nellie and Sarah Kouns. Mr. Collins will also give a recital January 8, before the Lake View Musical Society.

The next lecture in the Fine Arts course of lectures given this season will be given by President Kenneth M. Bradley. Mr. Bradley's subject is "What Is Music?"

The tours of the galleries of the Art Institute under the direction of Dr. Albrecht Montgelas, art lecturer of Bush Conservatory and art critic of the Chicago Examiner, are proving very popular. Dr. Montgelas' class visits the galleries under his direction twice a month, and he gives a lecture on alternate weeks with the gallery tours on "Various Aspects of Modern Art."

Mac Julia Riley, director of the school of expression, recently gave a reading of Joan D'Arc by Percy McKaye before the Renaissance Club at the Art Institute.

Lillian Fox, pupil of Mac Julia Riley, is in charge of the Story Hours of Sinai Center.

Grace Bischoff, pupil of Mac Julia Riley, School of Expression, is coaching the dramatic club of Holstein Park in two plays which will be produced in the latter part of January.

A Children's Christmas program was presented December 23 by the pupils of the children's department. The solo and group dances were under the direction of Cora Spicer-Neal and Justine Wegener of the faculty told stories and sang songs to the children in the audience.

Chicago Musical College Notes

So great was the success of Leta Mac Forsaith, student of the college, in the performances of Humperdinck's opera "Königskinder," that Cleofont: Campanini, director

of the Chicago Opera Association, is planning to give her further opportunities in the Auditorium. It is probable that Miss Forsaith will be heard in the part of Yniold in Debussy's "Pelleas et Melisande."

Felix Borowski, president of the college, addressed the Chicago Woman's Club, Wednesday on Chicago composers. The meeting of the club took place in the Studebaker Theatre.

Jake Hamon, student of the school of expression, won great applause at the first debate of the season at the Lane Technical School, December 15, by his recitations.

So great was the interest in the entertainment given by the Chicago Musical College school of dancing under the direction of Marie Jung last Saturday, that patrons of the performances given by the institution on Saturday mornings will be pleased to learn that another matinee of divertissements will be presented January 27. This will be under the direction of Mae Stebbins Reed.

Ruby Lyons, student of Adolph Muhlmann was engaged to sing at the lecture given by Mr. White, the three first Sundays in December, at Medinah Temple. She also sang last Thursday at the Old People's Home and has been engaged for the performance of "The Messiah," which will be given at the Fullerton Avenue Presbyterian Church.

Georgia Kober Meets With Accident

Returning from Janesville, Wis., where she gave a recital on Wednesday of this week, Georgia Kober, the well known pianist and president of the Sherwood Music School, slipped on the train step, sustaining a fracture just below the knee. Miss Kober is at present in a hospital and will, of course, be unable to fill several engagements booked for her.

Saba Doak to Make Southern Trip

Saba Doak, the Southern soprano, whose beautiful voice has been the subject of enthusiastic comment wherever she appears, will give a recital at Peoria, Ill., January 10, at the West End Woman's Club, and about the middle of January will leave for the South, where she will give a series of recitals in Alabama and Georgia. Miss Doak is soloist of the Fifteenth Church of Christ Scientist.

Erickson Directs Philharmonic Choral Society

O. Gordon Erickson conducted fifty members of the Philharmonic Choral Society in a concert of Christmas music at the South Shore Country Club, Sunday afternoon, December 24. Robert Ambrosius, cellist, was the assisting artist, and Isaac van Grove, the much demanded and artistic accompanist, was at the piano.

JEANETTE COX.

MANY EXCELLENT ATTRIBUTES MARK EDGAR SCHOFIELD'S SINGING

Baritone Delights His Audience at His New York Recital

Distinct enunciation, flexibility of voice, excellent style, and virile charm in the interpretation of his numbers, marked the work of Edgar Schofield, baritone, who gave a recital in Aeolian Hall, New York, Wednesday afternoon, December 13. Then, too, this singer interpreted a program which ranged from the recitative and aria from Gluck's "Iphigenie en Aulide" to Arthur Somervell's song cycle, taken from Tennyson's "Maud," with an intelligence and a regard for the content which made his work especially enjoyable. The beauty of his voice was especially marked in the Gluck number and in the aria "Per La Gloria d'adorarvi" by Buononcini. The entire program was delivered with artistic finish. His second group was made up of Schubert's "Eifersucht und Stolz," "Weyla's Gesang" (Hugo Wolf), "Mit deinen blauen Augen" (Strauss), "Chanson de Route" (Paul Puget), "L'Amor de Moi" (Old French) and "L'Hippopotame" (Bourgault-Ducoudray). It was in the English cycle that his audience was able to enjoy his remarkably fine diction to the fullest extent.

Arthur S. Hyde was his accompanist.

Echo of Sarto Success

The News, of Springfield, Mass., said of Andrea Sarto, who appeared in that city as soloist with the Orpheus Club, as follows:

"The Three Cavalier Songs" of C. Villers Stanford stirred the audience visibly, the chorus catching and holding the martial spirit and making the very most of it all, while Andrea Sarto, the soloist of the evening, held his own throughout and emerged with a share of the honors. This was of course sung with orchestral accompaniment. Mr. Sarto made his most favorable impression in a group of Hungarian songs by Korbay. These he sang quite brilliantly, winning admiration for enunciation, as well as for the quality of his baritone voice. The Hungarian group revealed the singer in a higher light.

Thibaud-Bauer Recital

At Aeolian Hall, on Saturday afternoon, December 30, Jacques Thibaud and Harold Bauer gave a joint recital. Together the artists played Mozart's B flat sonata with suave style and mellow tone production. In Franck's A major sonata they exhibited amply the more sophisticated modern manner and made their reading a thing of delight. Bauer played Schumann solos and Thibaud gave a memorable interpretation of Chausson's "Poeme," done with deep feeling, impeccable musician-ship and masterful technic.

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LOS ANGELES

Donahue With Home Orchestra Delights—Woman's Club Gives Enjoyable Program—Two-Piano Recital—Wrightson Sets Music to Lowell Poem

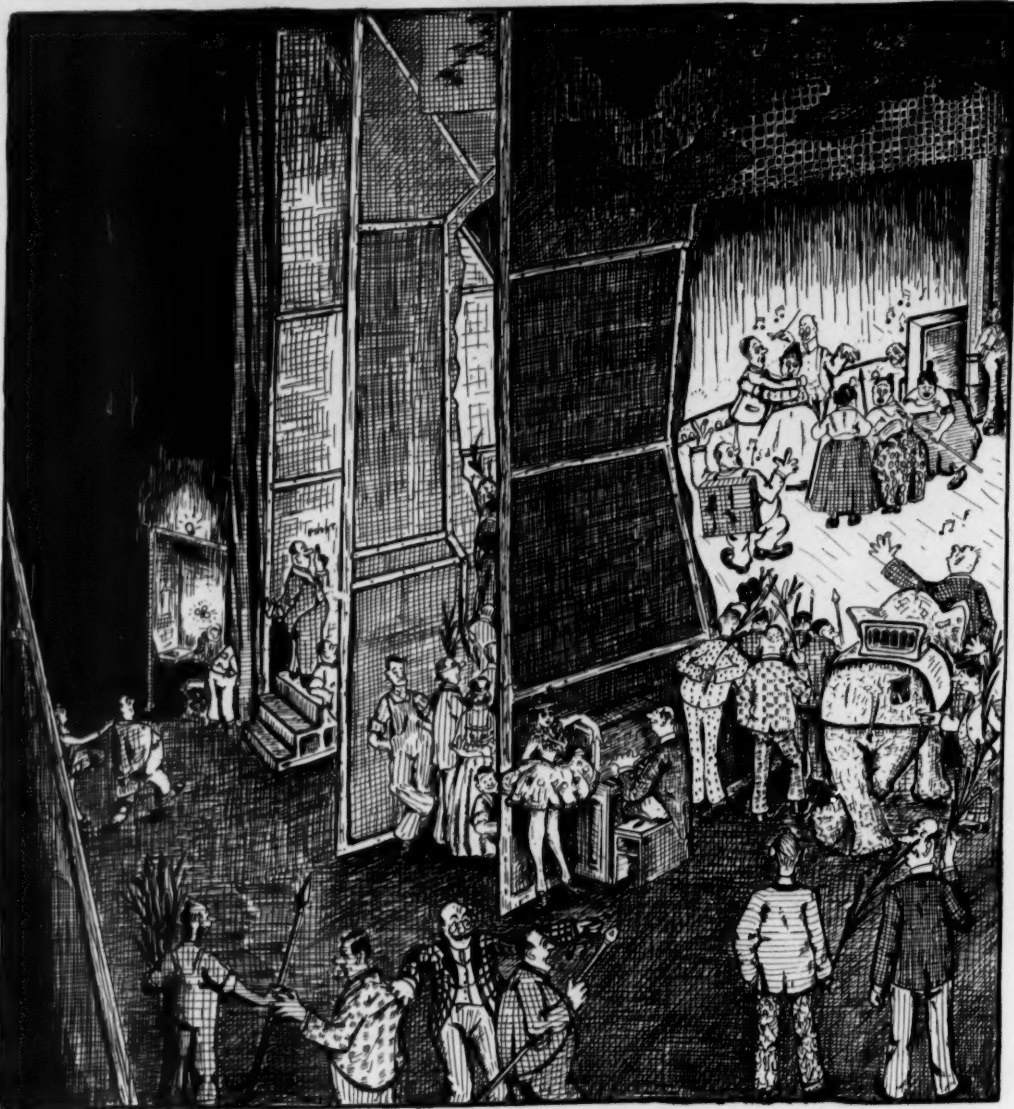
Los Angeles, Cal., December 18, 1916.

An event of unusual interest was the appearance at the pair of concerts of the Los Angeles Symphony Orchestra, December 15 and 16, of Lester Donahue as soloist. This was a home coming, Donahue being a Los Angeles boy. He received most of his education here from Thilo Becker, and was often heard and admired, and many prophecies were made as to his success, before he went abroad to complete his studies. He played the Liszt concerto (No. 1) and received a well merited ovation. His handling of this work was brilliant in the extreme. He displayed a flexible technic, excellent interpretative ability and, particularly, a warm sonority of tone combined with clarity and clear-cut phrasing that gave pleasure, especially to the musicians present who were able fully to appreciate the mastery therein displayed. The orchestra was conducted in a most satisfying manner by Tandler, and the net result was an artistic treat of unusual proportions.

Among the orchestral numbers at these concerts were the "Egmont" overture—taken at a tempo much slower than is customary, and thereby robbed of its brilliancy—Brahms' second symphony and Sibelius' "Finlandia," both of which were splendidly played. An orchestra that can give such a performance as that of the Brahms symphony on this occasion has reason to be proud of itself and proud of the conductor who is responsible for the performance. And, while on this subject, it may not be out of place to say a word in general about this orchestra and its conductor. It seems to me that this orchestra has an unusual number of "knockers" in this city. One expects a little of that sort of thing by those who wish to find excuses for not attending the concerts or otherwise supporting the orchestra, but not quite so much as there is here. One reason for this among the musicians of this town is that the field is overcrowded and there is much bitter feeling afloat. A certain broad minded, successful class of musicians is free from this, but they are in the minority. I think it regrettable that the whole body of professionals (particularly) cannot get together and boost this orchestra, which is having a serious struggle for mere existence. No one wants to say that the orchestra is perfect or that its conductor is perfect. But it has shown a steady improvement ever since it was organized, and particularly since Tandler took hold of it, and it will go on showing improvement if only it can be kept alive. And an orchestra which can give such a performance as was given last week of the Liszt concerto and the Brahms symphony, not to mention the many other good things it has done at other concerts, deserves to be kept alive. But the "knockers" among the musicians and music lovers will have to change their tune and tone or they will kill it—the long suffering backers of the orchestra will lose patience in the end if they see their work so (seemingly) unsuccessful and unappreciated. These opinions are not "inspired." They are my own, the result of personal observation, and I must say that I find in my heart only the most supreme contempt for these professional musicians who are trying to tear down the only big musical enterprise this city has ever held. Let them think twice before destroying with their "knocks" the patient work of twenty years.

Woman's Lyric Club in Concert

Under the direction of J. B. Poulin, the Woman's Lyric Club of Los Angeles gave a successful concert on December 14 before a very large and fashionable audience. Soloists scheduled were Valenza, the noted harpist, and Sigmond Beel, concertmaster of the Symphony Orchestra, but Mr. Beel being ill his place was taken by Arnold Krauss, one of the best known violinists in the city, and formerly for many years under Harley Hamilton, holding the position that Mr. Beel now holds. Mr. Krauss played the prize song from "Meistersinger" and Gounod's "Ave Maria." The club sang "The Dawning of the Day," Brewer; "Morning," Victor Harris; "Fly, White Butterflies," Gaul; "By Babylon's Wave," Gounod-Harris; "The Walnut Tree," Schumann-Saar; "The Bird of the Wilderness," Horsman; "The Song of Kisses," Bemberg-Mathews; "Where My Caravan Has Rested," Lohr-Lucas;



THE UNMAGICAL PART OF "THE MAGIC FLUTE."

A rehearsal of the Mozart opera as viewed by a cartoonist.

"After," Clough-Leighter. The singing of this club is always interesting, and would be more so if so many adaptations were not included in the program. Even when such distinguished names as Harris, Saar, Mathews and Lucas are included in the adaptations, the principle is a bad one and it is offensive to hear great melodies from the great masters done to death in this manner. However, the singing of the club is excellent. These women do careful work under a careful leader, and the result is pleasing in the extreme.

A Two-Piano Recital

Charles H. Demorest presented his pupil Maude Heffner in a two-piano recital at Bradkett Hall, December 12, assisted by Aubrey Burns, baritone.

Wrightson Composes Music for Lowell Poem

In July last the MUSICAL COURIER announced a prize offered by Thomas Askin, the actor-singer, and his accompanist, Clara Newcomb, for the best accompanied recitation. Many works were offered among which were about ten

that were considered possible, among these a melodrama entitled "The Vision of Sir Launfal" (Lowell) with music by Herbert J. Wrightson, of Chicago. A notice of this work will be given later. F. P.

A Jessie Fenner-Hill Pupil Pleases

Julia Herman, soprano, an artist pupil of Jessie Fenner-Hill, of the Metropolitan Opera House Studios, New York, has had a gratifying number of concert dates since the beginning of the season. The New York Globe spoke of her, as the "amazing young soprano." Miss Herman has been soloist for the Echo and Harmonic singing societies of New York, when the Polish Telegram praised her "brilliant and resonant voice."

Miss Herman just returned from Buffalo where she introduced some new songs before the convention of the New York State Association of Elocutionists. She is at present making records for one of the prominent talking machines.

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Spooner's Various Talents

Philip Spooner is known to the public primarily through his singing, to the study of which he has devoted most of his time and energies. He determined, not only to be a singer who by nature had been given a beautiful voice, but to be a musician and artist as well. He has studied piano, violin, diction, languages, painting, literature and kindred subjects. He has traveled widely, observing and applying the knowledge thus gained to the development of his art. He has been a constant attendant at the opera and concert and has cultivated the acquaintance of a large number of musicians and artists.

Outside the realm of art and culture, Mr. Spooner is a worshiper of nature. He spends considerable time every year on the Spooner farm at Basking Ridge, N. J., and frequently makes a trip to the large Spooner reservation in New Hampshire. He indulges in open air vocal practice as he understands the value of pure air as a means of building up body as well as voice. There is nothing Mr. Spooner enjoys more than to don his overalls and work in Nature's garden, which he claims is the best relaxation, mentally and physically, from the hurly-burly of city life. As he is an expert horseman and fisherman, likewise a good shot, the open fields and brooks afford him special delights. Thus he brings to play many factors which combine to perfect his art.

Arthur Shattuck's New York Recital, January 8

Arthur Shattuck, pianist, won a decided success at his Chicago recital, December 17. He scored alike with the public and the press.

Mr. Shattuck will give his New York recital at Aeolian Hall, January 8. He has also been engaged to appear at the Brooklyn Institute, January 10, and at Pittsburgh in the Arthur Judson Course, January 23. Press comments of his Chicago recital are appended:

Shattuck's work is well known to Chicago. Yesterday he demonstrated anew his qualities of thorough, profound musicianship and the excellence and reliability of his technic. Sincerity and refinement are a *sine qua non* in the interpretation of Bach and Mr. Shattuck lacks neither of these. His delicate pianissimo does not prevent him from achieving a big, resonant fortissimo—achieving it without pounding, he it said. After the Bach group, Mr. Shattuck was repeatedly recalled by the enthusiasm of the audience. It was with real regret that I was forced to leave to hear another recitalist. —Herman Devries, *Chicago Evening American*, December 18, 1916.

DOES MORE THAN TICKLE PUBLIC EAR.

Arthur Shattuck, who presented a recital of piano compositions in the Illinois Theatre yesterday, gathered to that place an audience which was enthusiastic in the reception of his art. This pianist is one who is entitled to the respect of the earnest connoisseur. Mr. Shattuck has played here before—twice with the Chicago Symphony Orchestra—and each time his performance has resulted in more than a mere tickling of the public ear. Clearly he is an artist with high ideals and serious intentions, one who is able to instruct as well as to charm. At this recital he offered three of the preludes and fugues by Bach and an arrangement of the same master's F major toccata which had been made by d'Albert. These were excellently performed, not alone with the clarity of execution which they demand, but with the poetry of style which may belong to a fugue

as well as to a nocturne. The recitalist further made a most admirable impression in Liszt's B minor sonata.—Felix Borowski, *Chicago Herald*, December 18, 1916.

HAS BOTH THE FINGERS AND THE SPIRIT FOR BACH.

At the Illinois Theatre, Arthur Shattuck gave a piano recital which opened with some delightful Bach playing. It was clear in thought and clean in execution, with nothing of dull formality, but sounding fresh, as though the artist really felt the beauty of the



ARTHUR SHATTUCK,
Pianist.

music. There is nothing more satisfying in music than a bit of Bach when the artist has both the fingers and the spirit of the thing. Mr. Shattuck began the musical day for us most agreeably, and sent us away on our rounds in excellent humor.—Karlton Hackett, *Chicago Evening Post*, December 18, 1916.

Mr. Shattuck's playing of Bach was clean, bright and manly.—*Chicago Tribune*, December 18, 1916.

Only the first group of Arthur Shattuck's piano recital could be heard yesterday afternoon. This was drawn from the works of Bach, three preludes and fugues and the d'Albert arrangement of the F major toccata. Shattuck played them as a well tempered pianist should, with breadth, clear tone, and with the themes of the fugues always admirably emphasized. It was very fine Bach playing.—Edward Moore, *Chicago Daily Journal*, December 18, 1916.

HEMUS DICTION

A DELIGHT

"Should be imitated by his brother and sister artists."—Felix Borowski, *Chicago Herald*, Dec. 14.

Secretary HEMUS-STUDIOS

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NEW YEAR'S EVE AT CARNEGIE HALL

Godowsky, Belle Story and Hugh Allan With the Russian Symphony

On New Year's Eve, beginning at the comfortable hour of 9:30, a concert took place at Carnegie Hall, New York, under the direction of Max Sanders, with the Russian Symphony Orchestra, Modest Altschuler, conductor, with Leopold Godowsky, Belle Story, soprano, and Hugh Allan, tenor, as soloists. There was an audience which about half filled the hall. The Russian Symphony Orchestra is always interesting in its work. Sunday evening the men seemed in especially fine fettle and under Altschuler's energetic direction gave one of the most vital, vivifying renditions of the "Tannhäuser" overture which has been heard within the old walls for many a season. Other especially interesting numbers were a Bohemian polka of Rubinstein's and the Rachmaninoff prelude in G minor, orchestrated by Altschuler. The orchestra, at the end of the program, greeted the New Year with Victor Herbert's "American Fantasie." Leopold Godowsky played the Tchaikowsky concerto. There may have been finer performances of this work in recent years in New York—with the accent on "may"—but it has not been the writer's good fortune to hear them and he said that it is his habit rarely to miss a performance of the Tchaikowsky concerto. One was at a loss what to admire most, the breadth of the initial passages, the charm and delicacy of the second movement, or the tremendous fire and dash of the last movement which fairly swept the audience off its feet. Insistent applause demanded some added numbers, as did the masterly rendering of the Schubert-Tausig "Military March" in the group later on.

Belle Story sang first the Felicien-David "Charmant Oiseau" with orchestra, to which was added Bishop's familiar aria about the lark. Later she sang a group of songs ably accompanied by Harold S. Briggs. Miss Story's pure, clear voice and splendidly executed coloratura were heard to great advantage. It is evident that they were much to the taste of the audience. Hugh Allan, in full voice, was very effective in the splendid aria, "Cielo e mar," from Ponchielli's "La Gioconda," which won him a hearty recall.

MAY PETERSON

SOPRANO, OPÉRA COMIQUE, PARIS

Wins Two New York Triumphs in One Day

On the afternoon of December 19th Miss Peterson gave a recital in Aeolian Hall. On the evening of the same day she appeared as soloist for the Music Art Society in Carnegie Hall. Extracts from the New York papers covering both concerts are printed below.

Miss Peterson's Recital in Aeolian Hall.

May Peterson, American soprano, with Francis Moore at the piano, gave a recital in Aeolian Hall and proved to a large and demonstrative gathering of music lovers that she fully deserved all the praise she had received a year ago.—Max Smith, *American*, Dec. 20, 1916.

In a set of German songs Miss Peterson was able to use her vocal powers to the best advantage.

She sang with much variety in taste and sentiment and with a voice of more even tone throughout, as well as rare charm and grace in coloring.—*New York Sun*, Dec. 20, 1916.

May Peterson sang even better than last season when her first recital here caused considerable excitement. She is possessed of one of the loveliest voices on the concert stage, and she has acquired a vocal polish that is good to hear.—*New York Herald*, Dec. 20, 1916.

In the Debussy composition, which gives out in music so much of the ethereal effect of the poem, Miss Peterson gave effective assistance with her fine voice and effective style.—H. E. Krehbiel, *New York Tribune*, Dec. 20, 1916.

In Aeolian Hall yesterday afternoon, May Peterson gave a song recital. Miss Peterson's singing is already well

known here. She was particularly admirable yesterday in the German songs she had chosen.—*New York Globe*, Dec. 20, 1916.

May Peterson, a young soprano who has established herself as a singer with an appealing manner and a sound method of presenting songs, gave a recital yesterday afternoon at Aeolian Hall. She had arranged an interesting program in Italian, German, French and English, and her account of it added to the good impression she had already made.—*New York Journal*, Dec. 20, 1916.

May Peterson gave pleasure to a large audience by singing with agreeable voice and command of different styles.—*New York Evening Post*, Dec. 20, 1916.

The first half of her program was exquisitely sung, with a voice which has grown broader, steadier and more appealing since New York first heard it last season.—Sigmund Spaeth, *Evening Mail*, Dec. 20, 1916.

Miss Peterson's voice is not big, but it has great compass and it is of rare beauty, and she uses it with an art that is refreshing.

Her opening number, Mozart's "Alleluiah," set the pace for our admiration of her. Coccini's "Amarilli" kept it up;

and finally, songs in English that were charmingly sung—the old Scotch "O, Whistle and I'll Come to You, My Lad," for instance.—Sylvester Rawling, *Evening World*, Dec. 20, 1916.

In "The Blessed Damsel" the soprano solo was sung by May Peterson in a charming style.

She had been heard in the afternoon yesterday at a recital of her own in Aeolian Hall. She then renewed the pleasure she gave last season by the fresh beauty of her voice and her agreeable manner of singing.—*New York Times*, Dec. 20, 1916.

May Peterson, soprano, sang the "Damsel" lines. Miss Peterson, who has a lyric voice of much natural beauty, sang her portion with fine feeling and with a correct style.—*New York World*, Dec. 20, 1916.

It was a busy day for Miss Peterson. In the evening she sang the solo part in Debussy's "Blessed Damsel," which was a feature of the concert of the Musical Art Society in Carnegie Hall.—*New York Globe*, Dec. 20, 1916.

"The Blessed Damsel," an entrancing presentation of a lovely work it was by all concerned—especially gracious the singing of Miss Peterson.—Sylvester Rawling, *Evening World*, Dec. 20, 1916.

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Berlin had half as many concerts in 1916 as in 1915.

After January 1 concert goers are behind their second line defenses. Let us hope their golden ammunition will hold out.

"I can see my Finnish, even if I cannot read it," exclaimed one of the editorial staff, as he tore the wrapper off a copy of *Tidning för Musik*, which had just arrived from Helsingfors.

"Musical Toad Sings to Its Mate in June" is a recent headline in a San Francisco paper, which leads to the thought that we know several mates who sing for their toads all the year round, while the toads live on the fat of the land.

In 1916 death claimed its usual heavy and tragic toll in music. The art lost, among others, Hans Richter, Max Reger, Marie Wieck, Silas G. Pratt, Eduard Strauss, Clara Louise Kellogg, Paolo Tosti, Dr. W. W. Gilchrist, Friedrich Gernsheim, Enrique Granados, Albert Saléza.

The letters from Paris and Milan which appear in this issue of the paper both refer to the compact which has just been concluded for an exchange of operatic works and operatic artists between the two countries. If carried through on as large a scale as projected it should be a movement in art of far reaching consequence and advantage, for as will be seen, it is proposed on the part of the Italians to produce French opera not only in the important theatres of Italy itself, but also in the South American strongholds of Italian opera. In exchange, the foremost Italian composers, with Boito and Mascagni at their head, will visit Paris—and presumably later the other most important operatic cities of France

—to produce and direct there their own works and those of their fellow countrymen.

And then there are the three French D's in music—D'Indy, Dukas, Debussy.

Alfred Cilea, the composer of "Adriana Lecouvreur," has completed a new opera, which will soon be produced in Italy. The title has not yet been announced.

A report current a few days ago to the effect that Vladimir de Pachmann has been placed in an English insane asylum is, as the MUSICAL COURIER has ascertained, entirely without foundation.

It is a safe wager that next New Year's Eve will not see as many concerts as this one. The only house that did a good business was the Metropolitan Opera, which was crowded, but the concert halls and theatres were, without exception, very poorly filled.

Whatever the war may have done of harm, at least it has produced the good result that during the past two years we have heard in public in this country more well equipped and successful young American pianists, singers and violinists than the previous decade brought forth.

Paderewski now in a neutral country, and earning his living here, should not send telegrams on war subjects to governmental persons in Europe. No one is interested in Paderewski's war views or opinions, and his sole importance in the world is as a pianist and musician.

The person who prefers "Alice, Ben Bolt" and "Annie Laurie" to a song by Debussy, MacDowell, Schumann or Grieg usually is the same mortal for whom Gibson represents the supreme in art, Chambers in fiction, Cohan in drama, Ade or Dooley in philosophy, and limerick authors in poetry.

"Why do people write so stupidly about music?" asks the Minneapolis Bellman. Chiefly because they too frequently try to tell in words what music expresses in tone. Nothing is more characteristic of the music critic than his admission that the nature of music cannot be explained, and his attempt immediately to explain it.

The San Carlo Opera Company has broken all records for Christmas week at the big Walker Theatre in Winnipeg, Canada, and this at a time when most of the other traveling companies suspend temporarily owing to lack of patronage. The Winnipeg daily papers write glowing reviews of the eight San Carlo representations. Similar reports reach the MUSICAL COURIER about the recent St. Paul engagement of the San Carloans. Manager Gallo is having a bumper season.

Next Sunday evening in New York will see the return here of John McCormack after a phenomenally successful American and Canadian tour extending to the Pacific Coast. The climax was reached in San Francisco, where over \$13,000 was taken in at a single concert and where the vast audience gave the tenor a reception such as a victorious general or a President of the United States has been in the habit of receiving from his admiring countrymen. Paderewski used to be the greatest drawing card in American concert rooms; McCormack has supplanted the pianist and far exceeds his best records in receipts.

Strauss' "Domestica" symphony, one of that composer's really mighty works—stupid and envious criticism to the contrary notwithstanding—will be revived in New York next Tuesday evening, January 9, at Carnegie Hall, when the Cincinnati Symphony Orchestra, under Dr. Ernst Kunwald, will give its first concert here, an event looked forward to with warm interest and anticipation by our local music lovers, who for several years past have been hearing of the splendid artistic doings of the organization and the conductor from America's most musical inland city. Other numbers on the program next Tuesday will be the "Meistersinger" prelude and Beethoven's "Pastorale" symphony—a dignified program of the highest order, free from so called "battle horses" and "sure fire" numbers. In other words, Dr. Kunwald, his men, and the executive di-

rectors of the Cincinnati Orchestra have set themselves the most severe standard by which to be judged in the metropolis.

At the mammoth Hippodrome New Year's Eve concert many comic opera composers conducted excerpts from their own works—a slight accent on the "own."

So a Bohemian composer has written a "symphonic burlesque" on "Max and Moritz"! Which would seem to suggest that American composers might find an inexhaustible source of inspiration in the works of Mark Twain.

La Scala, the famous opera house of Milan, now numbers among the regular members of the company which is singing the most important annual season there, two American tenors, Edward Johnson and Charles Hackett, both of whom are tenori primi; i. e., they appear only in the leading roles of the works in which they sing. Besides Paul Althouse, who, apparently by some forgetfulness on the part of the management, is entrusted with a real role in "Boris Godunoff," and does it extremely well, the names of the American tenors engaged for leading roles at the Metropolitan Opera House are —, —, —, and —.

It was perfectly apparent why certain artists of standing, including Pablo Casals, used to play the works of Emanuel Moor in Europe,—most certainly only for reasons spiritualistically referred to in this country as "mazuma." But why two fine artists and gentlemen like Messrs. Betti and Pochon, of the Flonzaley Quartet, should bring out the work of this uninspired, pedantic workman is hard to understand. The duet they played is dedicated to them and further they are neighbors of Mr. Moor each summer. Their innate politeness surely led them to do something which their judgment as artists would have vetoed.

A full page display on one of the MUSICAL COURIER advertising pages relates to Albert Spalding and is unique because it announces the fact that he is unable to accept any more engagements this season owing to the completed booking of his time until well into May. More than any emphasized special remarks, this full page advertisement attests to the tremendous demand for the Spalding services and proves that he now has "arrived" not only in the artistic but also in the practical sense. The MUSICAL COURIER investigated the statement of the Spalding management and found it to be correct in every particular, as most of the matter which emanates from that quarter usually is.

"THE REALIZING OF AN IDEAL"

In this issue of the MUSICAL COURIER readers will find four pages devoted to a special article entitled "The Realizing of an Ideal," a description of the new plant of the Eilert Printing Company, the firm which prints this paper. In reading each week the finished product, regularly delivered into their hands, probably few readers ever stop to consider the multiplicity of details which are absolutely necessary to insure the mechanical perfection of the paper, to say nothing of the editorial work before it even reaches the hands of the printer. The illustrations which accompany "The Realizing of an Ideal" and the entertaining story itself will bring home to many for the first time a realization of how large an equipment is necessary for the regular production of the MUSICAL COURIER, the largest musical weekly in the world. Only the most modern methods and processes, planned with largeness of view and executed with punctilious care, make possible its weekly appearance. In the thirty-six years of its existence the MUSICAL COURIER has steadily advanced from a very modest beginning, and at every step pains have been taken that its mechanical equipment should move along shoulder to shoulder with its editorial and business departments. It is in accordance with this policy that the printing is done by the Eilert Printing Company, one of the newest and most modernly equipped publication printing shops in New York, the ownership of which is controlled by the same interests as that of the MUSICAL COURIER. With the entire mechanical plant, including the engraving department, splendidly housed under one roof, this paper is fully ready to cope with a continuance of that steady development which has been characteristic of it ever since the day of its foundation.

By the Editor-in-Chief

When we read of compulsory military service abroad, we always feel like trying to have a law passed here compelling certain modest virtuoso composers who have the public ear to perform more of their works in public. Paderewski is one very important instance. Much as we dislike his piano playing, which, like the curate's egg, is good only in spots, we feel impelled whenever possible to say strong words in favor of his compositions for the instrument. His concerto, the "Polish Fantasia," the "Krakowiaks," "Mazureks" and the two sets of variations are material that ranks with the best piano output of modern times. Another culprit is Leopold Godowsky, who has written a monumental piano sonata in E minor, a work not only masterful in counterpoint and formal construction, but also brimful of melody and piquant rhythmic and harmonic allurements. Recently Godowsky gave a hearing of the work here at a semi-private concert of the Musicians' Club. The impression created was such as to make it a musical misdemeanor if the composer does not soon allow a wider circle of listeners to make acquaintance with his remarkable opus.

(In parentheses, our memory takes a flying leap far backward, when we remember an early work by Godowsky called "Hudson River." Does he remember it?)

The attached prospectus comes to us from a musical American trooper who is doing border service in a Texas town.

First appearance in McAllen of a genuine Dance and Song Artist who unites with the almost fidelity either male or female types of humanity appearing in sumptuous and gorgeous vestiment.

Expendable repertoire of Comedy, Dance, Tangos, "Jotas," also the celebrated Spanish Machica a beautiful and enchanting dance Originating in Paris, and which is executed with the toes. Also another dance styled The Sultan's Favorite, an imitation of the Beautiful Fatima Dance and lastly the Serpentine Dance of catching allurement.

Also imitations and transformations of different and funny comic and serious characters as: Vale Coyote, Pepe Churrete, Dn. Petate and the famous Chas. Chaplin.

Especially Mexican Music and Beautiful decorated. It is necessary to see in order to appreciate the ability and expertness of Mr. Cavazos in all his imitations in Songs, Dances. Imitations of famous singers as Geraldine Farrar and Miss Esperanza Iris in their work in the Merry Widow.

ADMISSION: Adults.....25c. Children.....15c.

From "Line O'Type," Chicago Tribune: "A New Yorker protests that 'The Star Spangled Banner' should be reserved for state occasions, 'to make the blood surge in the hearts of real Americans,' Oh-h-h, say can you imagine that tune setting a surge going?"

Apropos, the very deeply esteemed Chicago Tribune sent its music critic to interview Mary Garden not long ago, and he returned with a string of her opinions on politics, France, America and other non-musical subjects. Now, by all means let us have President Wilson's views on the efficacy of the tonic-sol-fa system, on the appropriateness of Richard Strauss' orchestration in Gluck's "Iphigenia," and on the reasons for the decline and fall of Joachim Raff's chamber music.

In Carl Venth's F sharp minor trio there is a movement called "The Fjord on a Sunday Morning." At the MacDowell Club last Wednesday our neighbor pointed to the caption in the program and asked: "Is that the latest Ford joke?"

Clarence Lucas gave us the attached in time for our issue of December 28, but somehow or other it did not appear in the MUSICAL COURIER then. It does now:

TO THE NEW YEAR.

If then, young year, thou needs must come,
Choose thy attendants well; for 'tis not thee

We fear, but 'tis thy company.
Let neither loss of friends, or fame, or liberty,
Nor pining sickness, nor tormenting pain,
Nor sadness, nor uncleanly poverty
Be seen among thy train.
Nor let thy livery be

Either black sin, or gaudy vanity.
Nay, if thou lov'st me, gentle year,

Let not so much as love be there;
For though I have too much cause to doubt it,
I fain would try for once if life can live without it.
(Part of a Pindaric ode written by Abraham Cowley,
about 1650.)

It is a step in the right direction when American composers use American titles for their works, instead of calling them "Air Chinoise," or "Intermezzo Orientale," or "The Reflections of Aphrodite," or "Sonata Turque." Homer Grimm, of Los Angeles, sends us a "Song of the Mesa," for piano (published by the Southern California Music Company), and we consider it a successful work, inasmuch as it gives a tonal suggestion of the melancholy and romance of the Western American desert, is melodious, and uses Indian sequences in artistic modern harmonic garb.

The young man who advertises himself in our local papers this week as "America's foremost pianist" appears to forget such players as Ernest Schelling, Fannie Bloomfield Zeisler, John Powell, Olga Samaroff, Lester Donahue, Claude Gotthelf, Myrtle Elvyn, Yolanda Merö, Leo Ornstein, Eleanor Spencer, Mischa Levitzki, and others who are decidedly foremost than the self elected foremost one.

Last week we proved the prosperity of American music teachers by showing the increase in the number of automobiles bought in this country in 1916. If any one doubted the point we tried to make, here is evidence convincing to the last degree: The year 1915 showed \$25,995,804 as the value of diamond, ruby, sapphire, emerald and pearl importation into this country, while the total for 1916 was \$51,482,262."

In the Baltimore Evening Sun of December 29 Edwin Litchfield Turnbull writes a practical, even if witty, article on the subject of how to make orchestral concerts more popular in his city. He suggests the more frequent playing of familiar classics, the better (dimmer) lighting of the hall, and the cushioning of the hard seats there, which made one sufferer say recently that "he now knew exactly where every bone in his body was located." Mr. Turnbull continues:

I have sometimes wondered what would happen if, during the intermission in the middle of the program, just when the seats are beginning to get in their fine work, a boy should charge down the aisle bearing a placard 'Cushions for sale! There would probably be a riot, lasting until all the cushions were gone. And they would bring fabulous sums, too, possibly some of them going as high as \$12 apiece. What does an unmusical millionaire care for a little expense when he has been sitting on a hard piece of board for forty-five awful minutes listening to a Rachmaninoff symphony!"

A correspondent of the New York Times says that he has been unable to trace the identity of Michelle Dvorsky, whose "Chromaticon" Josef Hofmann is playing this winter. Many wise persons think that Dvorsky is Hofmann himself. The Times correspondent says: "By a strange coincidence the Russian 'Dvor' means 'court,' or German 'Hof,' so that the name 'Dvorsky' might easily be a pseudonym for 'Hofmann.'"

It is asserted by Professor Garner, the monkey expert, that apes have a vocabulary of twenty words. It is fortunate that mankind no longer is in the simian period, or else no prima donna could tell what she thinks of her rivals.

Helen Helms, violinist, advertises herself as "the female Kreisler." Are we to assume, therefore, that Kreisler is "the male Helen Helms?"

Walter Damrosch, in an address delivered last week at the convention of the National Music Teachers' Association, said that the people of New England do their concert listening very gravely, "as though it were a kind of mental exercise to be undergone laboriously, with no trace of smiles."

It suggests itself to us to ask whether anything else really has taken the place of Liszt's Hungarian rhapsodies for piano?

The name of a film being shown locally last week at the Cort Theatre was "Is Any Girl Safe?" The daily newspaper advertising of that movie included a picture of Margarete Matzenauer as Delilah.

Charles R. Baker, of the San Carlo Opera Company, was very nearly ejected from a Winnipeg, Canada, hotel not long ago, because he ordered some Bismarck herring and a Hamburger beefsteak.

This is the uncensored part of a chorus which the English boys in khaki are singing at the front:

The Bells of Hell go ting-a-ling-a-ling
For you but not for me.

For me the angels sing-a-ling-a-ling
They've got the goods for me.
O Death, where is thy sting-a-ling-a-ling,
O Grave, thy victoree?
The Bells of Hell go ting-a-ling-a-ling
For you but not for me.

Music publishers know all about piece offers.

A friend of ours resolved on New Year's Day never again to say "Good old 'Martha'" and "Good old 'Trovatore.'" We feel that much will be forgiven him in the hereafter.

A theatrical paper writes: "Alfred Walton is America's youngest leading man of prominence." How about Leopold Stokowski?

We do not know very much about war and military matters, but we do not hesitate to say that we consider Bach, Beethoven, Verdi and Tschaiakowsky (and a few others we could name) infinitely greater men than Hindenburg, Haig, Sarraill, Nivelle, Mackensen (and a few others we could name).

LEONARD LIEBLING.

SONG BIRDS

A certain man named Goodman wrote a book about the "Fall of Man"—that is to say, about the bad man. In one of his flights he soars to bird land. Listen:

"Hearke, hearke, the excellent notes of singing birds! What variety of voices! how are they fitted to every passion! The little chirping birds, the wren and the robin, they sing a mean; the goldfinch, the nightingale, they join in the treble; the blackbird, the thrush, they bear the tenor; while the four footed beasts, with their bleating and bellowing, they sing a base.

The last part of the sentence might be called the fall of Goodman as a musico-ornithological critic. Why drag in four footed beasts? Birds of a feather ought to flock together and not be mixed up with contaminating wool and debasing hair. Surely the turkey would do as a bass to wrens, robins, goldfinches, nightingales, blackbirds, and thrushes. The crow has a raucous voice which entitles him to a position in the chorus at least. Then there is the duck billed platypus, known to science as the ornithorhynchus. He is a bird! So is she; and they both squawk bass. There is another Australian feathered freak known as the laughing jackass. This bird belongs in so called "musical comedy," and would therefore be omitted from Goodman's religious tragedy. But the ostrich is enough of a beast to sing bass even if he has only two feet. The raven has the reputation of being shady, so we can excuse him. But how about the vulture, pelican, buzzard, and the good old hen? We rather like the idea of a female bass in the shape of a hen, especially as all the singing soprano birds are male. And it was childish on Goodman's part—infantile, in fact—to say nothing about the stork, for the peculiar function of the stork in America is fulfilled by the gooseberry bush in Goodman's England.

The condor, in our opinion, beats the goat all hollow as a bass. The goat is unquestionably a tenor. His vibrato is a mistake, no doubt, and his management of the glottis not as good as it might be. His soft palate is frequently lacerated by an ill advised diet of tin cans and umbrella frames, it is true. But he is a tenor, pure and simple—a sort of Parsifallian bleater, as it were. No; Goodman made a mistake in turning to four footed beasts for basses. Why, even the majestic donkey is a baritone. Any one who has fixed pitch can hear that his range of voice is exactly within the compass of "The Old Oaken Bucket," "Drink to Me Only With Thine Eyes" and so on. It would be out of all reason to ask a hippopotamus to do team work with a robin and a wren. And who knows that hippopotamuses are basses? The elephant is only a walking trombone. Any nightingale that stood up to sing with an elephant would have the worst night in a gale he ever knew. We think we have demolished Goodman's chance of ranking as a music critic, and we trust that his bird warblings will be his swan song. He did not know a "hawk from a handsaw," as Hamlet did, or he would certainly have mentioned it. Had he known the great poets of his native land he might have referred to the phoenix. If he had been a classical scholar he would have made some kind of a splurge to show off that he knew the peacock was sacred to Juno; the eagle, to Jupiter; the owl, to Minerva; the raven, swan and hawk, to Apollo; the dove, to Venus; the woodpecker, to Mars; the magpie, to Bacchus; the goose, to Isis; the kingfisher, to Thetis.

There are more of them, for Hercules, Esculapius and many others had birds sacred to them. Goodman might have arranged a better glee club from these classical birds had he had the skill. Forget him.

HERBERT SPENCER ON MUSIC.

Few of our readers have the time, even if they had the courage, to tackle such unpromising volumes as Herbert Spencer's thick and prosaic works. That is why we who make it our business to find something to write about have thought best to collect a few of this philosopher's passages concerning music and bring them to the notice of our readers freed from their context about ethics, laws, reasons, and evolution.

The writer who gave the world the two expressions, "the survival of the fittest" and "working along the line of the least resistance" has long been acknowledged as one of England's profoundest thinkers. But it is not so well known that Herbert Spencer had considerable experience in hearing good music. When he was a young man he was a friend of Sara Ann Cross, better known as "George Eliot." He used to go with her frequently to concerts and operas when he was doing newspaper work and had extra tickets to spare. Whether this story is pure fiction or not is of no importance. The solid fact remains that Herbert Spencer wrote much about music and wrote intelligently about it as well. This is what he has to say to those who take no interest in music. It is to be found in "The Study of Sociology," Chap. VI:

You have, perhaps, in the course of your life, had some musical culture; and can recall the stages through which you have passed. In early days a symphony was a mystery; and you were somewhat puzzled to find others applauding it. An unfolding of musical faculty that went on slowly through succeeding years, brought some appreciation; and now these complex musical combinations which once gave you little or no pleasure give you more pleasure than any others. Remembering all this, you suspect that your indifference to certain still more involved musical combinations may arise from incapacity in you, and not from faults in them. See, on the other hand, what happens with one who has undergone no such series of changes—say, an old naval officer, whose life at sea kept him out of the way of concerts and operas. You hear him occasionally confess, or rather boast, how much he enjoys the bagpipes. While the last cadences of a sonata which a young lady has just played are still in your ears he goes up to her and asks whether she can play "Polly, Put the Kettle On," or "Johnny Comes Marching Home," and then, when concerts are talked about at table, he seizes the occasion for expressing his dislike of classical music, and scarcely conceals his contempt for those who go to hear it. On contemplating his mental state, you see that along with absence of the ability to grasp complex musical combinations, there goes no consciousness of the absence—there is no suspicion that such complex combinations exist, and that other persons have faculties for appreciating them.

These words of Spencer ought to bring comfort to many young musicians who are often disturbed by the insinuations of older and educated men, that music does not offer much scope for brains. Of course, many musicians are mentally light. So are many doctors, lawyers, clergymen, politicians. We by no means mean to say that to be musical is to be intellectual. We maintain, however, that a fine intellect can find in music an adequate medium of expression. Spencer says, in his book on "Education":

The wide eyed gaze of the infant at surrounding objects is the first step in the series which ends in the discovery of unseen planets, the invention of calculating engines, the production of great paintings, or the composition of symphonies and operas.

The musical student of Herbert Spencer's work should read section 125 of "The Law of Evolution" in "First Principles." There is much of interest and instruction in "The Rhythm of Motion," which shows rhythm as a vast law that makes itself felt in the remotest part of the universe.

"The Origin and Function of Music" is a valuable essay that must always hold an honorable place in the scanty literature of the philosophy of music. In the second half of the essay on "The Philosophy of Style" the musician will find much to sharpen his faculties of self criticism.

In "Facts and Comments," Herbert Spencer's last work, published less than two years before his death, are to be found many references to music. There are forty short essays in the book, and the names of

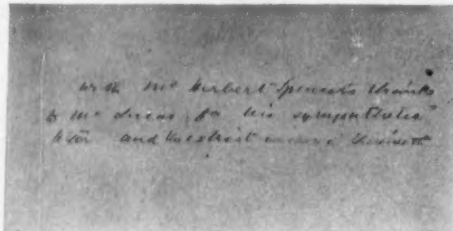
five of them are: "The Corruption of Music," "The Origin of Music," "Developed Music," "Meyerbeer," "Some Musical Heresies."

The essay called "The Purpose of Art" has more to do with music than with any other art.

In that essay he says:

Musical critics often give applause to compositions as being scientific—as being meritorious not in respect of the emotions they arouse but as appealing to the cultured intelligence of the musician. I hold these to be perverted beliefs having their roots in the prevailing enormous error respecting the constitution of mind. . . . When we come to the alleged higher meaning of music—to that instruction which a composer is assumed to utter and the listener to comprehend—we have yet a further interference with the true end.

One might easily believe that the essay on "Meyerbeer" was written by a musical journalist, rather than

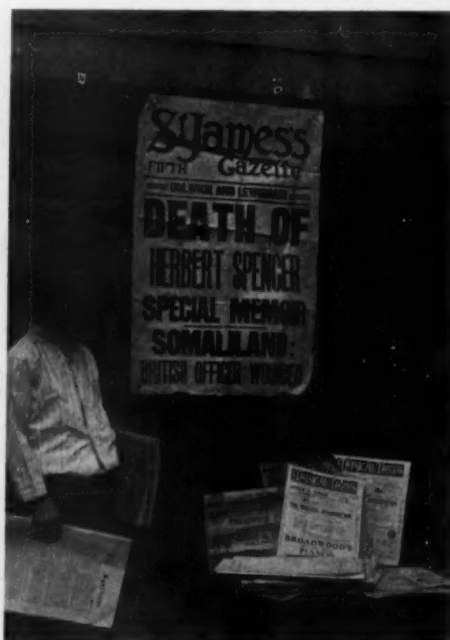


HERBERT SPENCER'S HANDWRITING.

A note from Herbert Spencer to Clarence Lucas, acknowledging an article on himself in the MUSICAL COURIER of October, 1893.

by a philosopher and an apostle of evolution. How many men of scientific or literary bent could have written the following:

An illustration of that rhythm of opinion commented upon some pages back is furnished by the reputation of Meyerbeer—once so great, now so small. At one time Liszt maintained that he stood head and shoulders above the rest; "the rest," no doubt meaning composers then living; while Heine wrote: "By this work ('Les Huguenots') Meyerbeer has won, never again to lose, his citizenship in the eternal city of fine minds, in the Jerusalem of celestial art." At present his name is scarcely heard.



THE LATEST NEWS.

A rare photograph now published for the first time, showing the first announcement of Herbert Spencer's death in the St. James's Gazette, London, Tuesday afternoon, December 8, 1903.

"Les Huguenots" is occasionally performed; but among those musically educated, I have found none who knew anything of his music, and some who hardly knew his name. There seems no escape from this violent action and reaction, and when men have been raised too high they must pay the penalty of falling too low. But the judicially minded may, in the way already indicated, discount prevailing opinions and form reasonable estimates. When one once so highly lauded comes to be neglected and spoken of contemptuously, we may be sure that the under-estimate errs as did the over-estimate, and from the passing phase of under-estimation may judge approximately where the true place lies. Thus judged, Meyerbeer should unquestionably stand much higher than at present.

This essay on Meyerbeer is so full of common sense that it might have been written by the MUSICAL COURIER staff. Modesty prompts us to add, how-

ever, that with regard to such works as "First Principles," "The Principles of Biology," "The Principles of Psychology," "The Principles of Sociology," "The Principles of Ethics," we think it best to let Herbert do them.

But when Spencer comes back to music criticism we find that he and we are of one mind.

Such sentences as the following are worthy of these columns. They are taken from "The Corruption of Music":

Three-fourths of musical audiences at the present day appreciate but little the musical ideas and feelings of the composer, or the effective rendering of them; but an extraordinary feat of vocalization, or a display of marvelous gymnastics on the violin, brings a round of applause. . . . In this way performers, desiring less to render faithfully the meanings of the pieces they play than to exhibit their powers of execution, vitiate the music and the tastes of their hearers. . . . The mischief originates in the performer's preoccupation with self, for this largely excludes occupation with the composer's thoughts. The dominant feeling is not love of the music rendered, but desire for the applause which brilliant rendering will bring. . . . Nor is this all. There is a more widely diffused and less obtrusive mischief. A dominant trait of brilliant musical execution is rapidity. A saltarello or a tarantelle is easy enough, provided it be played slowly. The skill is shown in playing it with great speed; and teachers incite their pupils to achieve this great speed. The result is gradually to raise the standard of time, and the conception of what is the appropriate time is everywhere being changed in the direction of acceleration. This affects not pieces of display only but pieces of genuine music.

It is impossible to quote all, and yet it seems equally impossible to omit so much. Perhaps we shall do well to end this article with a quotation from "Some Musical Heresies," in which Herbert Spencer considers the future evolution of music:

Among future changes some old forms of orchestral music may possibly lose their pre-eminence. It is said that the symphony was originally a suite de pièces—the pieces being dance music. Hence, considered as a work of art, the symphony has no natural coherence. Further, it seems that since in the choice of pieces to form the suite, the aim must have been variety, the successive pieces were selected not for their kinship, but for their absence of kinship. Of course a like remark applies to the sonata, in which, also, the absence of kinship is conspicuous: instance Beethoven's op. 26, in which the funeral march stands in such strong contrast alike with the scherzo which precedes it and with the allegro which succeeds it. . . . True artistic changes should be such as minister to natural changes of feeling, either emotional or sensational, such as might naturally arise from changes of mood. Arbitrary ones, however skilfully managed, negative that manifest coherence which a work of art should have.

OLIVER'S TWIST

Oliver Goldsmith in his seventh essay tells us that when Catharina Alexowna was made Empress of Russia she published an ordinance for the better regulation of the manners and customs of her court. There were nine statutes, according to Goldsmith, of which the eighth was as follows:

No ladies are to get drunk upon any pretence whatsoever; nor shall gentlemen be drunk before nine.

Why was Catharina harder on the women than on the men? We think ladies have just as much right to get drunk as men have. But, of course, we live in a more liberal age. We make no distinctions between tenors and sopranos, for instance, or between a male and female pianist. What a row there would be if we passed such a law as this:

No ladies are to touch the pedal upon any pretence whatsoever; nor shall gentlemen hold it down during many chromatic changes.

No doubt the rule would do some good if it was enforced; but think what a storm it would raise! In our age we must permit the fullest pedal freedom to young and old. Here is another rule we thought of the other day:

No sopranos are to hold top notes upon any pretence whatsoever; nor shall tenors linger long except upon the last high A.

That would be a beautiful law if we could get it to work; but those emotionally obstinate sopranos would be sure to cause a lot of trouble. How is this rule, for example:

No contralto weighing over 200 pounds is to wish for the wings of a bird upon any pretext whatsoever; nor are German basses to mention die Nachtigal more than once.

We could continue; but what's the use? Why waste our special talents as Lycurgusses and Solons when there is no one to make our laws effective?

EVERYTHING LIBRE

Verse libre?—why not? Everything should be libre in this home of the brave and land of the libre. We tried "Mary had a Little Lamb" in verse libre and we found that we could convey as much information to the reading public through the medium of libreness as through the now discarded forms of regular verse, with their baneful symmetry and recurring rhymes.

We submit our successful verse:

Mary, our Mary, dear, lovely Mary—
So runs the ancient legend—once had a lamb,
A little, fleece encircled lamb of snowy white.
Wherever Mary went it went.

Having found so much artistic joy in creating an art work devoid of symmetry, we continued our experiments. We remembered how we used to ornament our writing books at school with little pools of ink which we converted into a barbaric decoration by folding one page upon another to make symmetrical blots on either page. But with the new libre inspiration we conceived the plan of making irregular and haphazard spots on the pages of a "History of Politics," and the results fully justified our expectations. A dear friend of ours has been lame since birth. One leg is shorter than the other, and until today we have always looked upon this irregularity as an affliction. We do so no longer. Our friend has only a walk libre. He is a living example of nature's highest art product. Last week we hired a carriage for a drive in the park, and we induced the owner to fit out the rolling thing with four wheels of unequal size. One wheel was not concentric and had the hub much nearer the rim in one part of its circumference. We had a true ride libre. The carriage had the lilt and all the variegated rhythm of the best verse libre. It nearly made us seasick. But no matter; our artistic soul was satisfied and our spiritual craving quenched. Putting the cart before the horse, of course, reminds us of the horse. If Pegasus, the fiery winged horse of the poetic muse—Pegasus engendered from the spilled blood of Medusa when the sword of Perseus struck off her head—if the libre poet's Pegasus is lame, why should we hitch our libre carriage to a sound and inartistic horse? We want a spavined quadruped, a three legged horse, or at least a cob with a good spring halt. A horse with a wooden leg might do, or an enterprising veterinary surgeon might cut down the various legs to odd lengths that the poetic instincts of the verse libre poets could be gratified.

Libre music we already have. Thousands of our performers for many years have instinctively corrected the rhythms indicated by the composer. Do we not hear Bach, Beethoven, Schumann, Chopin and a host of other unimaginative poets in tone converted into semblances of composers libres a hundred times a year? The new school of composers has taken the tip. Interpreters today are spared the trouble of readjusting regular rhythms and phrases into music libre. And harmony is on the way. Counterpoint has vanished with the bows and arrows and the sun dials of our ancestors. Happy are we who live in this age libre with enfranchised harmonists and poets unconstrained. And how antiquated and crude are now rules of harmony, rhythm, symmetry and form. Yet sometimes when we hear the old songs of our poets and the music of composers dead we bear with their infirmities and excuse their even rhythms and placid symmetry, remembering that they lived in an unenlightened age. We reconstruct their works to suit ourselves, but refrain from publishing our versions libres in order not to rob the ancients of their glory. This verse of Hood is wonderful in the libre form:

Make no deep scrutiny
Into her mutiny
Rash and undutiful:
Past all dishonor,
Death has left on her
Only the beautiful

We withhold our libre version. But we assure our readers that Chopin's ballade in A flat, when converted into musique libre, without rhythm or harmony, is simply marvelous.

SALOON, NOT SALON MUSIC

Says Thomas Brown in his dialogues:

One Mr. Stephens, a Poultry author, very lately proposed to the parliament, to have the beginning or pledging of a health, punished with the same penalty which he sets upon swearing, which is the precise sum of twenty shillings; and in case of disability, to have those notorious offenders put in the stocks and whipt. So likewise, for any one that should presume to keep an organ in a public, to be fined twenty pounds and made incapable of being an aldraper for the future. But Mr. Stephens did not think this punishment was sufficient for 'em; so he humbly requested to have them excommunicated into the bargain, and not to be absolved without doing public penance.

If the saloon keeper was to be fined \$100, excommunicated, made to do public penance, and deprived of his license, for keeping an organ on the premises, what was to be his punishment for having the organ played? The Church of Scotland and the saloons of England were both to be united against the inoffensive organ. It was evidently contrary to the spirit of Knox and the beer of Bass. But who wants to hear an organ in a bar room? Surely a poor man must be allowed one cheerful place to which he can fly from domestic troubles and importunate creditors. Mr. Stephens was determined that the laboring man should have his bitters and bit of cheese in peace, without voluntaries, postludes, fugues, and meditations. He wanted him to drink, but forbade him to say, "Well, 'ere's to your 'ealth," or "Here's smiling at you," or "Prosit," or any such magic phrase so beloved of those who aim to be thirst experts. The organ really does not go with beer at all—that is to say, unless it is spelled bier. In that case the organ fits into the general atmosphere of the landscape very well.

TO PAY OR NOT TO PAY!

Many artists have appeared at concerts, have sung or played with success, but when the fee to which they were entitled under contract was forthcoming they have found to their sorrow that the local organization or the manager paid it rather reluctantly, one excuse or another being given for the delay in payment. Some organizations that engage artists not only pay promptly, but, if the artist pleases, pay more than the price contracted for. This happened

THE BYSTANDER

Real Music of the Spheres

Arthur Alexander, as the Bystander has remarked before, is a fine musician. He happens to be a tenor musician, but if he were a baritone or bass he would sing the Schumann "Dichterliebe" just as well, for he was a musician before he became a singer. He plays the organ or the piano just as well as he sings, which is saying a good deal. Incidentally he plays with a large wireless telegraph outfit just as well as with any other instrument with which he is familiar. Last Saturday evening I dropped in to see him. We sat down in easy chairs with the receivers on and A. A. began to tune up. We were just in time to catch the end of the conversation which Hanover, Germany, had been having with Sayville and Tuckerton. A moment after Hanover had ceased, both these American stations began to tune up. In a few minutes one of them started in saying "G. M.—G. M.—G. M.," which stands in the code for "Good morning." When you stop to think of it, over there in Germany, where they were receiving the message, it was "good morning" already. Even though you do not understand the Morse, it is highly interesting, one might almost say exciting, to listen to all the various stations as the expert tunes from one to the other and hear them say, as one series of notes succeeds another, "This is Darien," "this New Orleans," "this Honolulu," "this San Francisco," "this Washington," "this Cape Race," "this Poldhu," and finally "here is Nauen!" Saturday evening we didn't cover quite as much of the earth as that, all the way from the Isthmus of Panama to the Sandwich Islands, then to Labrador, across to Wales and finally well into northern Germany. But another evening as we sat listening we did as a matter of fact pick up all the stations I have named in the course of an hour or two. The best fun for me consists in trying to imagine what the stations and the operators look like, who are responsible for all these mysterious clicks that tumble in out of the air, whether the sun is shining where they are being sent from; and all the other thousand and one mysterious charms of the unknown which can only be pictured in fancy.

Last Saturday evening after we had listened to Sayville and Tuckerton tune up their arcs—the sound suggesting a siren whistle suffering from a combination of croup and pleurisy—A. A. tuned down again until we suddenly picked up some of the music that is being dispensed gratis through the ambient air over New York and its neighbors every evening. Everybody knows and accepts wireless tele-

graphy nowadays, but few of us realize perhaps that wireless telephony is a thing of the present. As yet it is not developed as far as its older brother, still it is something like a year now since a gentleman in Washington first said "Hello" to another gentleman on top of the Eiffel Tower in Paris.

This ethereal music is of course nothing but one form of wireless telephony. A ghostly phonograph which was being played at the De Forrest laboratory somewhere up on the north end of Manhattan Island spoke its spookey ragtime for us in a grossly material manner, it must be admitted. What particularly interested me was a passage in which the snare drummer of the band which made the original record played on the side of his drum. Those quick, short, staccato taps on the wood came out of the air as distinctly as if the industrious drummer had been sitting at my elbow.

After two or three distinctly and regrettably American selections (mind you, it is not ragtime I object to, only bad ragtime—good ragtime is as enjoyable and legitimate as any other form of music), some gentleman said very distinctly, "Hello, Mr. Godley! Hello, Mr. Godley, call me up on the long distance telephone. Hello, Mr. Godley, don't forget to call me up on the long distance telephone." Remember, we heard this just as plainly as if he had been talking to us on the long distance telephone, though of course we did not know who Mr. Godley was until the dailies appeared Sunday morning. It seems that, unwittingly, I had stumbled (A. A. stumbles every evening) on the very evening when something quite new in exclusive wireless telegraph-telephone circles was being done. This Mr. Godley was out at Morristown, N. J., at the home of a certain Mr. Gaty, and he was the inventor of an amplifying device for enlarging the tone as received. At Mr. Gaty's house in Morristown there were a lot of young people having a post-New Year's dance that evening. They were dancing to the music of the phonograph that was playing way up north of Harlem, as repeated and made loud enough to overcome the noise of their scraping feet by the aid of amplifiers that Mr. Godley—a particularly appropriate name for a gentleman who was being talked to out of the heavens—invented.

Dancing to the music of the spheres is being a trifle familiar with nature—n'est ce pas?

And there is something peculiar and rampantly American in this idea of dancing to wireless long distance ragtime. Don't you think so?

A. A. and I did, and, to relieve ourselves, we went out to discuss the matter at what Shakespeare might describe as a "neighbouring hostelry."

BYRON HAGEL.

GALLI-CURCI PROMISED TO CHICAGO FOR FOUR YEARS MORE

Sensation of Present Season Secured for Long Engagement—Heard in "Lucia" and Substitutes on Short Notice in "Traviata"—Farrar, MacLennan and Van Dresser Heard in "Tannhäuser"—"Carmen" Fills Auditorium—"Falstaff" Repeated—Muratore's Faust—"Bohème" at Popular Prices—Opera Company to Tour Under Campanini Direction

"Tannhäuser," December 24 (Matinee)

"Tannhäuser" was given on Sabbath afternoon with Geraldine Farrar as Elizabeth and Francis MacLennan in the title role. The large audience present was well entertained by those two sterling singers. Miss Farrar finds in the part of Elizabeth one of her best roles. She sang "Dich Theure Halle" gloriously, and the



ROSA RAISA (right) AND SIGNORA RUFFO.

"Prayer," likewise, was a gem of artistic singing. She scored heavily and will be remembered especially this season for her portrayals of the Goose Girl and Elizabeth—her two masterpieces.

Francis MacLennan deserves only laudable comment. This artist has been heard weekly since the beginning of the season and on each occasion his work was meritorious. In "Tannhäuser" perhaps his success was more emphatic than heretofore, as there are in the role more

than in other Wagner operas in which Mr. MacLennan made himself acquainted with the Chicago public, opportunities for a tenor to sing rather than declaim. His Tannhäuser was not only excellent vocally, but likewise histrionically.

Marcia van Dresser was Venus. Her powerful organ was heard to great advantage, while her beautiful appearance gave a touch of realism to the part. Miss van Dresser has done notably good work since the beginning of the season and her appearance in any role gives eclat to the performance.

Clarence Whitehill was a poetic Wolfram, which he sang in an impeccable manner and shared considerably in the success of the afternoon.

Goddard was a dignified and imposing Landgrave. The smaller parts were entrusted to competent singers. Egon Pollak gave a fervid reading to the score. The performance of "Tannhäuser" will live long in the annals of the Chicago Opera Association as one of its best presentations.

"Carmen," December 25

The seventh performance of "Carmen" again filled the Auditorium. This may have been due to various causes, the first one being the last appearance of Geraldine Farrar with this company; the second might have been the debut of Ethel Prindiville, a pupil of Herman Devries; the third, the lasting vogue of Lucien Muratore, who was the Don José. Be it for this or that, the vast assemblage witnessed the best performance this season of Bizet's masterpiece. Farrar, in fine fettle and probably desirous of leaving a good impression in this community, sang and acted the title role better than customary. She was royally received by her admirers, who recalled her many times before the curtain to acknowledge vociferous applause. Muratore was again the lion of the night. His singing of the "Flower Song" was one of the musical treats of the evening. It was encored.

Mme. Prindiville, though quite nervous, acquitted herself with uncommon artistry and sang the role of Micaela with marked effect. This newcomer has a clear, sweet, mellow voice, small in dimension yet so well trained that it carried well all through the house. The debutante has also been endowed by nature with a pleasing personality. The aria of the third act was especially well rendered.

Dufuranne in excellent voice was a fiery Escamillo. Nicolay, who has made the part of Dancairo one of his own, was irresistible in it and shared in the success of the evening. The balance of the cast was adequate. The performance was under the direction of the general conductor, Cleofonte Campanini.

"Falstaff," December 26

"Falstaff" was repeated with the same cast heard at its first production here. The second-nighters, who, by the way, were quite numerous, received the work of the principals with marked approbation, and at the close of the second act recalled them before the curtain repeatedly. The best singing of the evening was done by the Ford couple, entrusted to Rosa Raisa and Giovanni Polese. Nevertheless Rimini's Falstaff seems to be the best role in which this artist has appeared here and he shared in the success of the night. Nicolay was again a ludicrous Pistole and the orchestra under the masterful baton of Campanini played with great virtuosity, as is always the case when the head conductor is at the desk.

"Lucia," December 27

A capacity house again was on hand to greet Galli-Curci in "Lucia." The wonderful songstress was at her best and the same enthusiasm that marked her previous appearances in the part was again manifested on this occasion. Mme. Galli-Curci is not only the sensation of the present season, but of the present generation. She stands in a class by herself. Charles Wagner, who is to manage the concerts of this artist, was among the auditors and was delighted at the reception accorded his star. Another listener was William Thorner, the well known New York vocal teacher, who is a personal friend of the Curci's. Andreas Dippel was also seen in the audience, and though enjoying greatly the work of the singer, looked forlorn and dejected. Other managers who were in Chicago to hear during the week Galli-Curci and Muratore were Mr. and Mrs. Fritchey, of Kansas City, and Myrtle Irene Mitchell, who also hails from the same city. It was reported during the performance of "Lucia" that Galli-Curci had received a call to sing the same role late next month in New York, but had declined the offer. The cast was a competent one and the work of Giovanni Polese especially was praiseworthy in every respect. The orchestra was beautifully handled by Sturani, who is given more and more opportunities by General Manager Campanini.

"Faust," December 28

Louise Edvina made her re-entry with the Chicago Opera Association as Marguerite in "Faust." The popular singer was handicapped by a severe cold and she fought valiantly against her ailment all through the course of the opera. Lucien Muratore in the title role was once more the star of the night. He was in glorious voice and as usual repeated the Cavatina. Muratore, who is rightly called

the première tenor of the company, gave a beautiful exhibition of bel canto.

Alfred Maguenat shared with Muratore in the success of the night. The other roles were well handled and Charlier gave a spirited reading to the old, yet popular score.

"La Traviata," December 30 (Matinee)

Due to the indisposition of Louise Edvina, the Saturday matinee was changed at the last minute from Charpentier's "Louise" to Verdi's "Traviata." Though "Louise" is one of the most popular operas of the repertoire and "Traviata" one of the old fossils, those who had bought seats for the modern work thought they had a bargain when informed that Amelita Galli-Curci would sing the title role of the Verdi opera. It may be of interest to say that though the performance started on schedule time, the famous diva was notified of the change only one hour before her actual appearance on the stage, and when asked if she would on such short notice consent to appear, she modestly answered, "I am ready to do anything to help the management." There are no prima donna airs, nothing of the so called artistic temperament in the make-up of this great artist. She is sincere, modest, and amiable and all those qualities add greatly to her phenomenal voice—a marvel of purity, agility and clarity. Her presentation of Violetta was again the ne plus ultra of bel canto, and the MUSICAL COURIER is happy to announce to its readers that Mme. Galli-Curci has been re-engaged for four more years by General Manager Campanini.

Polese was a well voiced and handsome Germont, Sr., and Crimi sang agreeably the music of Germont, Jr., but his walk and deportment are handicaps to an otherwise agreeable physical appearance. The minor roles were well handled and Sturani conducted effectively. The lighting effects were atrocious.

"Bohème," December 30 (Evening)

"La Bohème" given at popular prices on Saturday night, brought again the junior singers of the company in the leading roles. Ralph Errolle was a handsome and well voiced Rudolpho. Myrna Sharlow gave a good account of herself as Mimì, a role well suited to her voice and which



LUCIEN MURATORE, As Romeo.

she acted with consummate art. Dora de Philippe was a vivacious Musette and sang delightfully the "Waltz," which was received with rapturous applause. Conductor Sturani directed with zeal and accuracy the ever pleasing opera.

Opera Notes

The Chicago Opera Association, under the direction of Cleofonte Campanini will go on tour from October 8 to November 3 next. Probably the same cities that were visited last year by the association under the management of C. A. Ellis, will be revisited this year under the management of Cleofonte Campanini. Clark Shaw, has won such fame as one of the best road managers in the land will again book the tour. The general management will be left in the hands of Herbert Johnson, the business manager of the Chicago Opera Association and Cleofonte Campanini will conduct the two operas to be presented by his company, previous to the reopening of the Chicago season on November 12. The two operas to be given on the road probably will be "Faust" and "Lucia." The success of the enterprise is already assured, considering that it is handled by Cleofonte Campanini, who was the real backbone of the Ellis enterprise. Furthermore with such men as Johnson, and Shaw, the management may rest assured that good guarantees will be secured long before the opening of the tour.

JEANETTE COX.

SUCCESS OF FRANCIS MACLENNAN

In HUMPERDINCK'S "KOENIGSKINDER"

As at the first representation of the composition, Mr. MacLennan accomplished notable labors as the minstrel.

Chicago Herald, December 1, 1916.

There was also a great improvement in the performance of Francis MacLennan, as the King's Son. He had gained confidence in this, his second appearance in the role, and he took the correct emotional note upon his first entrance and held it throughout the opera. He is a very good artist, with a voice more of the lyric than the dramatic type. Whatever errors he may have committed in the past have been because circumstances forced him to try things that a lyric tenor should not have attempted.

Chicago Journal, December 1, 1916.

Mr. MacLennan sang with fine appreciation last night and with a tone of warmer color and more sustained quality. His playing of the part was much more elastic, honest and sincere.

Chicago Evening Post, December 1, 1916.

Mr. MacLennan, who was bad last Friday, was good last night—so good that he gave what was, doubtless, the best we have had from him. He is far from the ideal of the part—but a tenor ideal for "Königskinder" would be of small utility in anything else.

Chicago Tribune, December 1, 1916.

THE METROPOLITAN

REVIVES "ELISIR D'AMORE"

Geraldine Farrar Returns in "Butterfly"—Alda Continues Fine Work in "Francesca"

"Tosca," December 27

Claudia Muzio in her second appearance as the heroine of the Puccini-Sardou Opera confirmed the splendid impression which she made in her American debut in that role and again won the heartiest plaudits of the audience which completely filled the house. Miss Muzio would be a splendid actress on the legitimate stage had she no voice to fit her for opera. Her vocal effects are built upon carefully thought out and finely planned voice coloring which is carried by her perhaps to a greater length than by any other dramatic artist now in the field of opera. In her support were Scotti, the same unsurpassable Scarpia as ever, and Botta, who is always markedly ineffective in roles calling for any dramatic work. Polacco was in the conductor's chair and displayed his usual complete and finished mastery of the score.

"Francesca di Rimini," December 28

The second view of Zandonai's opera only confirmed and strengthened the impressions both as to the work itself and its performance, received on the opening night. The opera is unfortunately one of those which does not grow in strength on repeated hearings. Mme. Alda again showed that in creating Francesca she has done perhaps the very best work of her career while Martinelli and Amato were valuable in her support, as before. The chorus of women at the end of the first act is one of the delights of the performance and the work of the male chorus in the second act does its best to make an impossible scene possible. Thanks for both of these are due to Chorus Master Giulio Setti. Polacco did his very best to breathe life into a great deal of very mechanical music.

"Iphigenia," December 29

The repetition of the beautiful production of the opera by Gluck-Strauss again attracted an attentive and appreciative audience, who followed the lofty story with deep interest, and listened intently to the pure Gluck melodies and harmonies with the discreet modernizations by Strauss. Again Mme. Kurt sang and acted with great earnestness, without, however, suggesting all the Greek loftiness of the character of Iphigenia. Johannes Sembach sang his measures with loveliness of tone. The rest of the cast were of assistance in preserving the unity and balance of the production.

"Elisir d'Amore," December 30 (Afternoon)

Donizetti's delightfully sparkling opera came to the Metropolitan after an absence of some half a dozen years. With Caruso as Nemorini, ably supported by Frieda Hempel, Scotti and Didur, is it any wonder that there was a crowd which compelled the fire inspector to step in and forbid the sale of any more tickets.

What a wealth of melody—melody too of most distinct and individual musical value—there is in these three charming acts of Donizetti's. It seems as if he had an inexhaustible fund of ideas on which to draw. So in-exhaustible indeed that the modern ear, unaccustomed to such fluent, melodic musical speech is a trifle sated by its prolixity before the evening is over. One wonders if Donizetti's would have been so fertile had he lived at the present day and written tunes of a less facile, simple nature. With the same number of ideas contained in "L'Elisir d'Amore," Signor Puccini could have built and upholstered at least three operas.

The performance was a capital one. First of all, of course, came the only Enrico who fits this role as a pea in its pod. Caruso is essentially a lyric tenor and a light lyric tenor at that. If there was another tenor as good as he we should be quite content to see him in such roles as this leaving the dramatic roles—which he sings because he is Caruso—to the other phenomenal. He was in splendid voice and his comedy convinces one that he would have been a success as a comedian on the legitimate stage had he not been gifted with this unique vocal apparatus. Frieda Hempel sang the music which falls to Adina impeccably. She was pleasant to look upon—though that yellow and blue costume might like the leopard change its spots to advantage—and left nothing to be desired in the presentation of what is essentially a rather uninteresting role. No wonder the ladies love the military when it looks so spick and span as it did in the person of Antonio Scotti, who appeared as a Sergeant with the uniform straight from Fifth avenue or Bond street. In unusually good voice he gave as artistic a presentation of Belcore as is possible to imagine. Adamo Didur had not succeeded in getting rid of the terrible cold which bothered him at the dress rehearsal. It was impossible for him to do anything that would be even by the widest courtesy called singing, but he talked through the part in so delightful a fashion as to make one almost cease to regret

the temporary absence of his fine voice. As the Quack Doctor he, with Caruso, produced the best fun of the afternoon in their big scene in the second act. Lenora Sparkes sang what little fell to her lot as Giannetta in a thoroughly satisfactory manner. The chorus had been well trained and the women had a special scene all to themselves at the beginning of the third act. There was, however, a tendency two or three times to run away from the conductor, Gennaro Papi. Papi appeared less well adapted to this style of opera than to the more dramatic works which have been given under his direction. There was not that incisive beat necessary to point the crispness of rhythm upon which the bringing out of the sparkle and verve of these melodies specially depends. The scenery, new, to be sure, but of the vintage of 1881, was well painted, if one accepts that style.

"Lohengrin," December 30 (Evening)

In the evening the first of the popular priced Saturday evening performances had "Lohengrin" to attract a large audience. The cast was an excellent one, including Basil Ruysdael as King Henry, Jacques Urlus as Lohengrin, Marie Rappold as Elsa, Hermann Weil as Friedrich von Telramund, Margarete Ober as Ortrud, and Robert Leonhardt as the Herald. Artur Bodanzky conducted. All in all it was a finished performance.

"Parsifal," January 1 (Afternoon)

The Metropolitan started the new year industriously by giving first its longest work, "Parsifal," and stringing even "Parsifal" out ten minutes longer than usual so that the devotees of this particular form of indoor sport "enjoyed" themselves from one o'clock until ten minutes to six. Tea was served in the Grail Room at 4.30. Urlus sang the title role and was ably supported by Mme. Kurt as Kundry, Mmes. Braslau, Sparkes, Garrison, Mason, Sundelius, Curtis and Howard as the flower girls and squires, and Messrs. Weil, Goritz, Braun and Ruysdael. Mr. Bodanzky conducted.

"Madama Butterfly," January 1

The production of Puccini's ever moving and unusually melodious Japanese opera was made especially notable through the fact that it marked the return to our local opera stage of Geraldine Farrar, who, in spite of her various essays into the sensational sidefields apart from music, still retains a warm hold on the affections of the New York opera going public. A large house was on hand to greet the popular prima donna. She was in exceptionally good voice, and sang the music of the Japanese maid with a greater volume of tone, with less effort and with more real lyric beauty than had been the case during the last few months of her previous engagement at the Metropolitan. In the meantime Miss Farrar has been singing throughout the country and in a special "Carmen" tour, and also has been a member of the Chicago Opera. Far from taxing her vocal resources, this early season activity seems to have helped them considerably. In action Miss Farrar is not as potent as formerly, and this probably is due to the fact that her scheme of histrionism has been altered materially by her participation in the moving pictures, for which she has been posing. Her gestures are exaggerated and melodramatic, her make-up is not as true to type as of yore, and even her walk and the use of the Japanese fan have lost their characteristic Nipponese flavor. However, at the poignant moments of the drama even the violent methods of Miss Farrar could not efface the pathos of the episodes, and the audience, as usual, responded by audible sniffing, coughing and the unashamed use of handkerchiefs.

Giovanni Martinelli, in the role of Pinkerton, sang with fluency of voice, which revealed also lovely vocal qualities. He portrayed the part in a dignified and convincing fashion. Rita Fornia repeated her very moving and skillfully worked out study of Suzuki. It is rich in artistic details and belongs to the memorable characterizations to be seen at the present time at our opera house. In song Miss Fornia was equally effective. Antonio Scotti gave his customary well acted Sharpless. Giorgio Polacco conducted the performance with skill, musicianship and evident emotional participation.

Sunday Evening Concert, December 31

On New Year's Eve, Efrem Zimbalist, Edith Mason and Carl Schlegel furnished the program, which a large and enthusiastic audience demanded to have lengthened until it was nearly twice the printed length. Mr. Zimbalist played the Bruch violin concerto in G minor and a group which consisted of the Preislied from "Die Meistersinger" (Wagner-Wilhelm), "Hungarian Dance" of Brahms, his own "Orientale," which he was forced to repeat, and the "Caprice Chinois" of Kreisler. Although the program did

CONCERT ANNOUNCEMENTS

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Soloist ELENA GERHARDT

Program includes Wagner Songs, Prelude and Liebestod from "Tristan and Isolde." Tickets, Box Office. Felix F. Leifels, Mgr

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Monday Afternoon, January 15th, 1917, at 3 o'clock

PROGRAMME

Toccata e Fuga D minor - - - - - Bach-Buxtehude
Intermezzo, Op. 118, No. 1 } - - - - - Brahms
Intermezzo, Op. 118, No. 2 }
Rhapsodie, Op. 119, No. 4 }
Etudes symphoniques, Op. 13 - - - - - Schumann
Sonata B flat minor - - - - - Chopin
Grave—doppio movimento. Scherzo.
Marche funebre. Presto
Nocturne F sharp major } - - - - - Chopin
Polonaise A flat major }

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not begin until 8:30 and his was the fourth number on the program, Mr. Zimbalist, imitating a famous Pole, paused in the concerto in order to allow some late arrivals to take their seats in one of the front rows. Miss Mason took the place of Vera Curtis, who was scheduled to sing, at very short notice, singing an aria and a group of songs which included "The Bird of the Wilderness" (Horsman) and "A Birthday Song" (R. Huntington Woodman), the beauty of her voice and the charm of her interpretations winning for her many recalls. She graciously responded to the request for added numbers. Mr. Schlegel gave the "Song to the Evening Star" from "Tannhäuser" and a group by Haile, Spross and Eisler.

Richard Hageman conducted with his usual verve, the orchestral numbers being the overture to "The Magic Flute" (Mozart), Luigini's "Ballet Egyptian" and Elgar's march, "Pomp and Circumstance."

No Longer Representative

E. McLellan, who was for a time the representative of Eleanor Cochran, soprano, is no longer acting in that capacity.

OPPORTUNITIES

ARTISTS WHO WANT BOOKINGS—A manager who is to make a booking tour through the West to the Pacific Coast, beginning early in January, in the interests of a tenor and a violinist, has an opening on his list for a soprano, a contralto and a pianist of reputation. This gives an opportunity to engage a high class booking man at a very small expense. If I connect with the right people, results will surely follow. Only first class artists considered. Address "K. M. C.," care of MUSICAL COURIER, 437 Fifth avenue, New York.

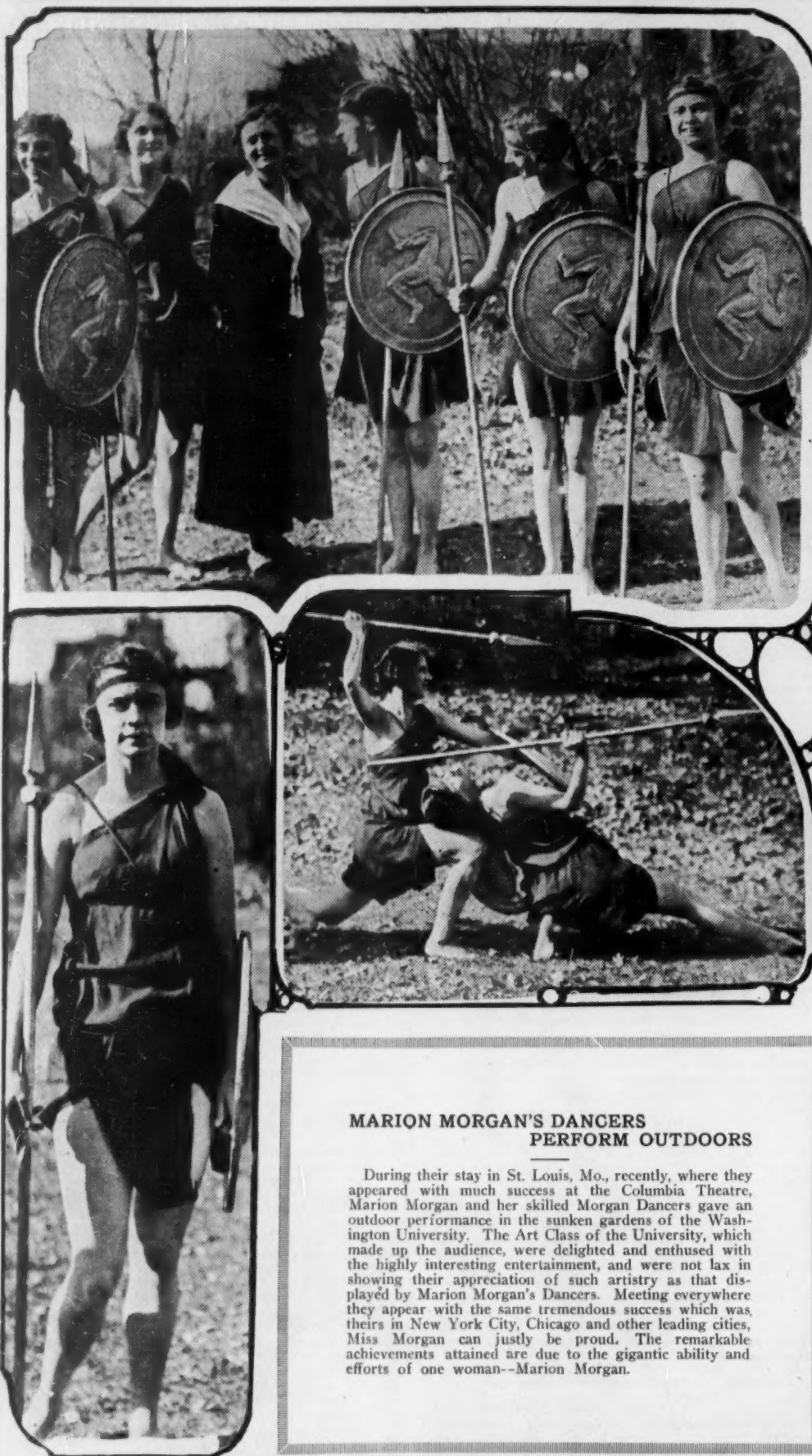
ROAD WOMAN WANTS POSITION—A woman who is acquainted with women's clubs, would like to make an arrangement with a musical manager who is looking for a woman to go out on the road and sell artists. "Club Woman," care MUSICAL COURIER, 437 Fifth avenue, New York.

VOCAL INSTRUCTOR wanted as head of the vocal department of a well known western state normal school. Must have ability and furnish references. A com-

petent man or woman could make from \$2,000 to \$2,500 per year. Address, "E. D. E.," care MUSICAL COURIER, 437 Fifth avenue, New York.

PIANO INSTRUCTOR wanted as head of the piano department of a well known western state normal school. Must have ability and furnish references. A competent man or woman could make from \$2,000 to \$2,500 per year. Address, "S. N. S.," care of MUSICAL COURIER, 437 Fifth avenue, New York.

ORGANIST, American, Single, 30, Roman Catholic, present position six (6) years organist, choirmaster and teacher, largest Roman Catholic Church in large Eastern city; three manual organ. Remarkable success sanctuary choirs, children's voices, senior choirs and Gregorian music. Well educated; three (3) years' experience stenographer-secretary, seeks position organist or with publisher, where ability will be recognized. No agencies. Address "Director," care of Musical Courier, 437 Fifth Ave., New York.



MARION MORGAN'S DANCERS PERFORM OUTDOORS

During their stay in St. Louis, Mo., recently, where they appeared with much success at the Columbia Theatre, Marion Morgan and her skilled Morgan Dancers gave an outdoor performance in the sunken gardens of the Washington University. The Art Class of the University, which made up the audience, were delighted and enthused with the highly interesting entertainment, and were not lax in showing their appreciation of such artistry as that displayed by Marion Morgan's Dancers. Meeting everywhere they appear with the same tremendous success which was theirs in New York City, Chicago and other leading cities, Miss Morgan can justly be proud. The remarkable achievements attained are due to the gigantic ability and efforts of one woman—Marion Morgan.

Enthusiastic Praise for the Sieveking Method

One characteristic of the Sieveking method of piano playing—founded on the basic principle of dead weight—is that everyone who studies with Sieveking becomes tremendously enthusiastic about it and expresses that enthusiasm on every occasion. This is particularly true of professionals who study with him. There follows a letter from Philip Hudson, who is introducing the method at the Conservatory of Music of the University of Lincoln, Nebraska. He is, as may be judged from the tone of the letter, one of the warmest supporters of the Sieveking method.

Lincoln, Neb., November 19, 1916.

MY DEAR MR. SIEVEKING.—Can my opinion and the expression of it be any recompense to you for the years you have devoted to bringing into existence, systematizing and perfecting your method of pianoforte technique? Am I right in drawing the following conclusions? Your basic principle and developments put into words is simply this. You have reversed the accepted processes, as your first lesson dis-

tinctly implies. By your application of the "dead weight" principle, which you give in the very first lesson, you establish tone as a basis for developing technique, instead of the opposite conclusion, tone from technique. Your basic principle, "dead weight," takes those conditions, both physical and mental, that make tone, and upon it you build technique; and here, my dear Mr. Sieveking, you have proved your greatness. This is why after your first lesson such a vista of possibilities open up before one. It is not the senseless, meaningless hours of scales, arpeggios, etc., etc., coming from nowhere and continuing to a mental chaos, without a basic principle to start from, and with no objective point to guide, direct and stimulate effort, and when I go over the work I accomplished last summer, every lesson was an inspiration to me.

You have in your basic principle, which you establish in your first lesson, embodied the completed idea, or object to be accomplished, which of course has to be developed; the pupil recognizes this at once and it brings order out of confusion.

If I have miscomprehended your life's work and effort, I know you will in your generosity pardon me. It's like

looking on a great mountain system; one cannot always tell the way it parallels, though its grandeur is fully appreciated.

Most sincerely yours,
PHILIP HUDSON.

PHILADELPHIA ORCHESTRA IN FINELY BALANCED PROGRAM

Sutro Sisters in Premiere of Bruch Two Piano Concerto

Philadelphia, December 31.

The following program was rendered at the last pair of Philadelphia Orchestra concerts, under the scholarly and unwavering artistic command of Leopold Stokowski: Overture, "Der Freischütz," Weber; symphony No. 4, Beethoven; concerto for two pianos and orchestra, Max Bruch, Rose and Otilie Sutro; Wagner's overture, "Rienzi."

The characteristics and beauty of "Der Freischütz" were excellently depicted. Making its appeal through what may be termed a living tone and a majestic stride of interpretation, the work called forth prolonged and well earned applause.

That the classical still holds its place securely and its banner waves aloft is a fact substantiated by the symphony selected, its splendid rendition and the enthusiasm displayed at the finale. The work was given without the customary pauses between movements, which idea no doubt added to the continuity of the work as a whole, but proved more or less taxing to the concentrative powers of many people.

From its fine melodic sweep and a strength growing out of exquisite aesthetic charm in the first movement to the song of sympathy and answering argument of uncertainty in the second, Stokowski unerringly led his artists with increasing tonal effect, until a perfect agreement of accord at last, sang with the vigor of humanity, assured, triumphant and complete.

The Bruch concerto was composed for the soloists, Rose and Otilie Sutro, and this occasion represented the first public performance of the work. It is in many respects a very worthy addition to concert literature, not only as a composition, but also from an interpretative viewpoint, as applied to the soloists. Characteristically enough, at times the scoring of the piano part appeared to be separate and distinct from that of the orchestra, while on other occasions they were so closely merged that the keyboard work lost its identity entirely. Much echoing of themes to and fro between the solo instruments was in evidence. The unity of purpose tempo and attack were admirably carried out by the virtuosi, through the mediumship of admirable technique and the brilliant treatment of the spontaneous themes.

The "Rienzi" overture was given with a wonderful ebb and flow effect, a richness of tone and with the help of a brass choir that left nothing to be desired.

Choral Union Under Anne McDonough Gives Concert in Academy

On Wednesday evening, December 27, the Choral Union of Philadelphia gave an excellent concert at the Academy of Music under the direction of Anne McDonough. The purpose of this society is to promote community singing and to this end, the audience was supposed to take part in three numbers of the program. This portion of the entertainment, however, was not a success, for aside from the small attendance, everybody was waiting for everybody else to start something.

The chorus work was most creditable, and Miss McDonough is to be congratulated on her long, indefatigable and excellent efforts in this channel.

The soloists were Mary Barrett, soprano, and Domenico Bove violinist. Miss Barrett sang three numbers; the solo part of Sullivan's arrangement of "It Came Upon the Midnight Clear" and "Agnus Dei," and also assisted the chorus in three Christmas carols. Mr. Bove played Vitali's "Chaconne" and later on gave three short violin numbers. He also assisted with the obligato in the "Agnus Dei." His work, like that of Miss Barrett, received unbridled applause and enthusiastic appreciation.

Philadelphia Choral Society Gives Twentieth Annual Production of Handel's "The Messiah"

At the Academy of Music on Thursday evening, December 28, the Philadelphia Choral Society under the direction of Henry Gordon Thunder presented Handel's immortal "The Messiah" in a very creditable manner. The chorus said to contain 400 voices was of particularly fine tonal quality, assured in attacks and firm in intonation. There can be no doubt that the work allotted the ensemble was superior to that heard in former years. Elizabeth Parks was the soprano, Beatrice Collin, contralto, Lambert Murphy, tenor, and Frank Croxton, bass. There was a large audience in attendance who greeted Mr. Thunder's admirable conducting with much enthusiasm, and the devotional spirit evoked by the rendition was strongly in evidence.

"Siegfried" at the Metropolitan

In many respects the most beautiful and characteristic offering of "Siegfried" ever witnessed in Philadelphia was presented at the Metropolitan Opera House on Tuesday evening, December 26. The setting for this remarkable work of Wagner was in many respects a revelation. Particularly was this true of the second act and scene 2 of the third act.

The Siegfried of Jacques Urlus was impressive from a histrionic point of view, though his vocalization showed some bare spots. Mime was Albert Reiss; Alberich, Otto Goritz. Carl Braun as Der Wanderer achieved an emphatic and triumphant success and the Brinnhilde of Melanie Kurt proved this prima donna an artist of undeniable acting and vocal ability. The final scene in the last act between Mme. Kurt and Mr. Braun was exceptionally well done and founded on an authoritative conception of the Ring in its entirety as well as a thorough aesthetic knowledge of its import.

The rest of the cast was equally convincing and enjoyable in the parts allotted. Paul Eisler was the conductor. He at all times presided over the excellent orchestra with praiseworthy leadership. There was a large audience in attendance.

G. M. W.

Carl Venth's Compositions

At the invitation of the MacDowell Club of New York City, Carl Venth, the well known composer (at the present time a resident of Ft. Worth, Texas, where he heads the music department of the Texas Women's College and also conducts the city's symphony orchestra), gave a concert of some of his compositions at the clubrooms of the society on Wednesday evening, December 27, before a large audience composed of the musical elite of the metropolis.



CARL VENTH.

For the occasion Mr. Venth had the assistance of Richard Epstein, piano; Engelbert Roentgen, cello, and Marion Cassell, piano. The composer, himself a violinist of distinction, handled the violin in his D minor sonata and also in an F sharp minor trio for that instrument and piano. In addition to the numbers just named, the program included also Venth's "Sonata Appassionata" for piano, played by Miss Cassell.

The list of works had especial significance, inasmuch as it represented three separate periods of the develop-

ment of Mr. Venth as a musical creator. The trio was written at Odda, Norway, in 1905; the violin and piano sonata bears the date of 1907, and the "Appassionata" was written in 1916; in fact, it was finished only a few weeks ago. It was instructive to note the change in the musical viewpoint of the composer, the growth of his technic and the spread of his imagination. The trio even, while it reveals a certain degree of unconventionality and harmonic courage, nevertheless exhibits the strong Norwegian influence of Grieg. And this is not to be wondered at, as Mr. Venth is of Norwegian extraction and necessarily fell under the influence of the greatest tone poet of his native country. However, there is only original melody in the trio, and the Grieg resemblance is purely in the spirit and atmosphere of the work. The writing is fluent, characteristic, brilliant and arresting at all times. The scherzo of the composition made such a pronounced hit that it had to be repeated. The D minor sonata is a reflective, profound, and deeply felt composition, in which the finished workmanship of the composer is in striking evidence. His themes are big and vital, and he handles them in a manner free from pedantry or arbitrary development. This freedom of thought is a leading characteristic of all the Venth compositions. The andante in the violin and piano sonata is especially elevated in thought and most plastic in treatment.

As a wide departure from the foregoing works, the "Appassionata Sonata" for piano must be mentioned by itself. It is written in the modern French tonal idiom and employs throughout the whole tone scale and the bold, piquant harmonies of the latest Gallic school. It is difficult to do justice to this really fine opus in a few words, as it is full of material for analysis and critical elaboration. Aside from the bold sweep of fancy in the themes and their handling, a strong note of passion characterizes the work, and it is full of emotional episodes and resonant climaxes. With this composition Mr. Venth has reached a very high point in his career as a composer, and his sonata should by all means figure on the programs of our prominent pianists. It was played in brilliant and even inspiring fashion by Miss Cassell, a pianist of distinctive attainments. An ovation greeted the performer and the composer after the sonata.

Also Mr. Epstein, at the piano, was of the utmost help through his polish and impressive musicianship in setting off the best points of the Venth output. Following the concert an informal reception took place, which gave the auditors an opportunity to press personal congratulations upon the honored guest of the evening.

Oscar Seagle Offers Splendid Program

Oscar Seagle has the faculty of putting together programs which are fine from every standpoint, from his own standpoint, both as vocalist and interpreter, and especially from that of the audience. These programs are interesting, there is always something new in them and something

to display his supreme vocal art. The list which he has chosen for his coming Aeolian Hall recital on January 11 is particularly good. There will be a new song, "May Night," by Richard Hagemann, who is playing his accompaniments, sung for the first time in New York, and another by E. Horsman, "Joyous Wanderer," written for and dedicated to Mr. Seagle. The program is as follows: "Degli occhi lucenti" (Falconieri), "Dolce amor, bendato

OSCAR SEAGLE,
Baritone.

Dio" (Cavalli), "Ah! mio cor" (Haendel), "Le Minuet d'Exaudet" (Old French), "Quand la mer rouge apparut" (Old French), "Sainte Dorothee" (Fourdrain), "Le Papillon" (Fourdrain), "Clair de Lune" (Suzle), "Elegie" (Duparc), "La Vague et la Cloche" (Duparc), "Die Ehre Gottes aus der Natur" (Beethoven), "Alte Liebe" (Brahms), "Meine Liebe ist grün" (Brahms), "Wenn du, mein Liebster, steigst zum Himmel auf" (Wolf), "Ash Grove" (Old Welsh), "Silhouette" (Carpenter), "May Night" (Hagemann), "Unforeseen" (Cyril Scott), "Joyous Wanderer" (Horsman).

BEATRICE HARRISON IN BOSTON

Critical Estimates of Her Recent Recital There



PHILIP HALE

IN BOSTON HERALD

It is a pleasure to hear and see Miss Harrison. She respects the limitation of the instrument. She is content with being a woman. She does not attempt to play "like a man." To use a sadly abused term she is an artist. What she does, she does well, technically and as an interpreter. Her song is emotional but not sentimental. Her brilliance is not forced or too deliberate. Even with a violoncello she caught the spirit of various periods and various composers. Of the three chorales, "Ich ruf zu dir" was inherently the most effective; but she distinguished between the style of Bach and that of Handel; between the old-world beauty of Caccini's air and the oriental loveliness of Rimsky-Korsakoff.

H. T. PARKER

IN BOSTON TRANSCRIPT

Next to Mr. Casals—master of masters with his instrument—no violoncellist of the abilities and the accomplishment of Beatrice Harrison now goes to and fro in the concert rooms of America, while in one attribute, that indeed is independent of music but that counts much with the audiences that music assembles, she much excels him. Her fingering was flawless in suppleness and exactitude, her bowing free and sure, her ear faultless, her intonation upon the strings without shadow of turning. Her tone is comparable only with that of Mr. Casals himself; indeed, the twin voices that they summon stand apart from all the rest that the virtuosi of our day draw from the violoncello. It is easy to elicit from it a deep full-bodied, sentimentally songful, thickly sugared tone,

according to the custom of many a cellist when his music so much as hints at the possibility of it. More difficult, but as common is the thinned, tweaking, glinting tone that these same cellists deploy in the upper ranges of their instruments, especially in swift or capering passages.

In contrast, Miss Harrison's tones in this higher voice of the violoncello through sudden modulations, swift transitions and intricate arabesques are as soft and full, as bright and resilient as when they flow through lower ranges and songful measures. There, they are never pasty or opaque, clumsy or sentimentalized. They sing in limpid depth and lucid flow, answering to every curve and accent of the music, unfolding in new beauty with the melody that they bear. Such tone idealizes the voice of the violoncello and frees it from many a reproach that time has accumulated upon its head as a solo instrument. Such tone so used bespeaks not merely the rarely expert virtuoso, deep in knowledge and affection with her instrument, but the musician of fine perception, sensibility, poise. As in Mr. Casals, there are faculties of mind and the spirit, as well as ear and hand, speaking in such voice.

OLIN DOWNES

IN BOSTON POST

Miss Harrison has lost none of the distinction of her playing. Technically she is exceptionally the mistress of her instrument. As a musical interpreter she plays with a grasp and maturity and charm that older performers than she might envy.

Miss Harrison is so sincere and intelligent an artist that with all her virtuosity, her fullness and beauty of tone, she plays like a woman, with equal warmth and good taste, and with a complete understanding of whatever she interprets.

"Miss Harrison is the greatest woman who ever drew bow across the strings."—Fritz Kreisler.

Management: Maurice & Gordon Fulcher
8 West 40th Street, New York City

TWO UNIQUE FEATURES IN READING SUCCESS

Roger de Bruyn and Merced de Piña Sing for the Shriners

Roger de Bruyn and Merced de Piña gave their "Romances en Costumes" at a private engagement for the Mystic Shriners, Reading, Pa., December 28, which was held at the Academy of Music before a very large audience. As the occasion was the annual meeting of the Shriners only members were allowed to attend, thus Mme. de Piña found herself the only woman present among nearly 1,500 men. The situation seemed to hold inspiration rather than terror, for the mezzo sang at her best and it is said never to have given a more finished performance—which is not strange, for she is a suffragette.

Mr. de Bruyn, too, was in excellent voice, ending his solo work, by request, with some English ballads. These were given at the close of the evening, in order not to interrupt the costume program, Mr. de Bruyn changing to regular evening dress for this group. Both he and Mme. de Piña were compelled to give an unusual number of encores, so that the program was prolonged into the very late hours.

Mr. Martucci's work at the piano was also appreciated—both as soloist and accompanist—and he was obliged to give an encore at the end of his concert number.

After the performance, a private limousine was placed at Mme. de Piña's disposal, and Mr. de Bruyn was carried off in state to help the jolly Shriners make merry at a feast specially prepared for them; while to obviate any wrong impression of partiality, the High Potentate himself called for Mme. de Piña the next morning in his touring car, to show her the surrounding country, so that the artists did not get away from Reading till well into the afternoon.

Over and above all this comes the most substantial proof of the genuine enthusiasm these artists aroused with their work—and the most unique feature, not only of the evening, but perhaps of their career—a check from the Shriners, far in excess of the sum contracted for by them, with the voluntary explanation of the committee's spokesman that the amount represented not only the value of the

pleasure they had given, but also more nearly the intrinsic worth of their "Romances en Costumes."

The press notices here appended testify to the success of this engagement:

The program was a novelty and was so much appreciated that practically all of the members remained until the end and called for numerous encores. The beauty of the attraction, the cultivated voices of the singers, and their choice of selections made it a very successful evening. The entertainment was very enjoyable and the singing of the operatic stars proved very interesting.—Reading Eagle, December 29.

At 1:00 o'clock in the morning the nobles unanimously declared that the evening was "the best ever."—Reading Telegram, December 29.

Roger de Bruyn and Merced de Piña were brought to Reading especially for this occasion and proved a most fortunate selection.—Reading News-Times, December 29.

The entertainment was very enjoyable and the singing of Roger de Bruyn and Merced de Piña was greatly appreciated.—Reading Herald, December 29.

John Powell's Long Tour

John Powell, who has been spending the holidays at his home in Richmond, Va., will jump direct from the sunny South to the frozen North of Canada, as his first recital of the new year is to be given for the members of the Women's Musical Club of Winnipeg, Manitoba, on Monday, January 8. This is the first of a series of appearances which Mr. Powell will make in Western Canada, where he is to be heard for the first time on this tour. With Emma Roberts, contralto, he will give joint recitals in Regina and Edmonton; also a piano recital under the auspices of the Music Department of the University of Alberta during his stay in Edmonton. Mr. Powell has been engaged for concerts in cities in the Pacific Coast States.

The demand for this splendid artist has been such that a much more extensive tour could have been booked had Mr. Powell been available in the West for a longer time. As it is, he will have to go clear from the State of Washington, where his last concert will take place at North Yakima, to New York in order to arrive in time for his next Aeolian Hall recital, which takes place on January 26. This will be the fourth Powell recital in New York this season, and the feature of the program is the pianist's own sonata "Teutonica."

OLIVE KLINE

GIFTED AMERICAN SOPRANO

RECENT APPRECIATIONS

A wonderful, dramatic, soprano voice of wide range.—Syracuse Standard.

The gem of the evening was the "Introduction," which gave that accomplished artist, Miss Kline, an opportunity of favoring her audience with the privilege of hearing her voice to the best advantage. But thrilling as this was, the chief charm was the exquisite expression which she gave to the text.—Troy (N. Y.) Record.

Only an artist who understands her work could sing "Ah fors a lui" as she rendered it.—Detroit Free Press.

Olive Kline sang "Valse d'Arle" from Puccini's "Tosca," and "Ah fors a lui" from Verdi's "Traviata," and gave two encores.—Detroit Times.

Her voice is used with much intelligence and gives evidence of careful training.—Detroit News.

Miss Kline has a dramatic voice of great range and purity of tone. Her singing thrilled the audience.—Pittsburgh Dispatch.

Her appearance was as beautiful as were the tones of her voice, which came out sweet and beautiful.—Albany (N. Y.) Knickerbocker Press.

Her popularity seems to increase with every recital. Certainly her voice is more beautiful each time she sings.—Albany Argus.

The clear, beautiful tones of her voice seemed especially appropriate to the interpretation of these songs.—Schenectady (N. Y.) Star.

If any one could tempt me to use superlatives then it would be Olive Kline, for she is a charmer indeed.—Portland (Me.) Journal.

Management, Wolfsohn Musical Bureau

1 West 34th St., New York

Success of Giovanni Polese in many ROLES

With Chicago and Ellis Grand Opera Companies

Mr. Polese received cordial applause for his share in the second act, which he did with sincerity, fine tone and scarcely a hint of his accustomed classic conventionality of manner.—Chicago Daily News, Dec. 22, 1916.

Giovanni Polese gave an excellent performance as Giorgio Germont, playing the second act with feeling and singing well. The audience gave him his full share in the applause.—Chicago Evening Post, Dec. 22, 1916.

Polese gave us again his sympathetic, distinguished and intelligent conception of the father of Alfredo.—Chicago American, Dec. 22, 1916.

The performance of Giovanni Polese was excellent. He gave the touch of old world grace, sympathy and refinement to the role of Giorgio Germont, and phrased it musically with discreet and happy artistry.—Chicago American, Dec. 2, 1916.

A repetition of the sextet in the second act was also made necessary, but this did not evince a fine discrimination on the part of the audience. The sextet sounded rather like a duet with choral and orchestral accompaniment. Mme. Galli-Curci's voice at all times penetrated the wall of tone, and so did the voice of Mr. Polese, who on this occasion was making his first appearance with the Chicago company since before the operatic interregnum of two years ago. This possessor of a fine baritone voice sang with great good will, but he did not pay close attention to the conductor's baton. Miss Eden was inaudible. Mr. Arimondi and Mr. Venturini had little to do, and Mr. Nadal, who is evidently an admirable and sincere young artist, battled unavailingly against the competition of voices stronger than his.—Chicago Daily News, Nov. 22, 1916.

Giovanni Polese, returned to the company, was the Lord Ashton. His voluminous voice gave a comfortable feeling of balance in the concerted scenes such as the sextet, and his solo performance was entirely adequate.—Chicago Daily Journal, Nov. 22, 1916.

Giovanni Polese was indeed a distinguished Count de Luna. He gave a fine presentation of the character, acting impressively and singing in a way to make one wish to hear him again. His clear baritone voice is characterized by a rich, mellow quality and resonance of tone.—Tulsa (Okla.) Democrat, Nov. 1, 1916.

Giovanni Polese's voice was well suited to the part of Count di Luna. His wonderful rendition of "The Tempest of the Heart"—his love song to Leonora as he prepares to capture her before she follows out her purpose of becoming a nun—



was greatly appreciated.—Tulsa (Okla.) Morning Times, Nov. 1, 1916.

Signor Polese, baritone, was Count di Luna, and did his part well, in an excellent cast. Signor Polese has a voice of beautiful quality, warm and resonant, and he handles it with skill and flexibility. The important solo in act two, in which he tells his love for Leonora, gave him a good opportunity to show careful vocal work.—World Herald, Omaha, Oct. 26, 1916.

THE BOHEMIANS' TENTH ANNIVERSARY CELEBRATION

The Bohemians, one of New York's musical clubs, held its tenth anniversary celebration last Thursday evening, December 28, at the Hotel Astor, and throngs of musicians, music lovers, representatives from other professions and from prominent business and social circles of the city were present to aid the organization in making its festival memorable. During the very elaborate dinner Edwin Goldman and his orchestra played burlesques of "Tannhäuser" and other operas and several marches made up of excerpts from the best known piano and violin concertos. Then Rubin Goldmark, one of the vice-presidents of The Bohemians, made a very interesting and illuminative address, in which he told of the beginnings of the club, of its purpose, and its success in amassing a benefit fund (now amounting to about \$20,000), dedicated to the object of helping needy musicians. He made an eloquent appeal for further contributions to the fund.

Following the meal a performance of Mozart's "The Impresario" was given, with Lucy Gates, Greta Torpadie, John Sainpolis, Albert Rice and David Bispham in the cast. It was a spirited representation and the singing and acting met with enthusiastic response on the part of the audience, even though the libretto adapted by H. E. Krehbiel showed again, as on former occasions, that it came from the hand of a novice at this form of writing. It is verbose, badly constructed, and cumbersome in its humor. An experienced playwright could cut down the libretto by at least fifteen minutes, and with a few changes in construction fashion it into a very good stage piece. Dancing wound up the evening's entertainment and was indulged in by many of the well known guests present.

Among the musical and other prominent persons who were observed at dinner and in the dance were: Richard Aldrich, Hugh Allan, Louis Anspacher, Arthur Argiewicz, Richard Arnold, Harold Bauer, Orrin Bastedo, Carolyn Beebe, Artur Bodanzky, Arkady Bourstin, Dudley Buck, Carroll B. Chilton, William H. Cloudman, Marcella Craft, Walter Damrosch, Carl Deis, Lotis R. Dressler, Albert von Doenhoff, Helen von Doenhoff, William Eban, Mischa Elman, Richard Epstein, Edward Falck, Karl Feininger, Henry T. Finck, Carl Fiqué, Victor Flechter, Pietro Floridia, Mark Fonaroff, August Fraemcke, Jeanne Franko, Daniel Frohman, Ossip Gabrilowitsch, Paolo Gallico, Lucy Gates, August Gemünder, Elena Gerhardt, Leopold Godowsky, Dr. Carl Goldmark, Emil Goldmark, Rubin Goldmark, Edwin F. Goldman, Emily Gresser, Hugo Grunwald, Maurice Halpern, M. H. Hanson, Victor Harris, Beatrice Harrison, Carl Hein, Sigmund Herzog, W. H. Humiston, Ernest Hutcheson, R. E. Johnston, Franz Kneisel, Walter A. Kramer, Fritz Kreisler, Carl V. Lachmund, Alexander Lambert, Hans Letz, Albert Lillienthal, Leonard Liebling, Roi Cooper Magrue, Manfred Malkin, Ludwig Marum, Eduardo Marzo, Hy Mayer, Heinrich Meyn, Paul J. Morris, May Mukle, John McCormack, Berthold Neuer, Clarendon H. Pfeiffer, Max Liebling, Joseph Pizzarello, Wynne Pyle, Harold Randolph, Albert Reiss, Hugo Riesenfeld, Engelbert Roentgen, Francis Rogers, Albert Rothbart, Walter E. Rothwell, Dr. Cornelius Rüben, Gustav Saenger, John Sainpolis, Alexander Saslavsky, E. M. Scognamiglio, Ernest Schelling, Jacob H. Schiff, Leo Schulz, Countess von Seckendorf, Henry Seligman, Isaac N. Seligman, Johannes Sembach, Edmund Severn, Bernhard Sinsheimer, Mark Skalmier, Sam Sosnowski, Siegmund Spaeth, James Speyer, Frederick T. Steinway, Sigismund Stojowski, Leopold Stokowski, Olga Samaroff, Melville E. Stone, Josef Stransky, Louis Svecenski, Dr. Thomas Tapper, Mrs. Theodore Toedt, Carl H. Tollefsen, Mrs. Samuel Untermyer, Ernest Urchs, Arnold Volpe, Reinhold de Warlich, Dr. W. W. Walker, Felix M. Warburg, Mrs. Paul Warburg, Reinald Werrenrath, Mrs. Archibald White, Louis Wiley, Willem Willeke, Felix Winternitz, Emil K. Winkler, Mrs. Wolfsohn, Efrem Zimbalist, Mrs. Zimbalist, Josiah Zuro.

Burnham's Saginaw Recital

Every now and then in musical events here there comes a certain recital just different enough and with character and individuality to make it a thing to be remembered after the others have been forgotten. Just such an one was the recital given by Thuel Burnham, pianist, in the ballroom of the new Hotel Bancroft, and which was the last of the Friday evening concerts under the direction of Mrs. T. M. Warren and Lou F. Olp.

"Burnham proved himself a master of the piano," said the local press, "something more than a brilliant virtuoso merely. He puts his whole soul into his work and his interpretations have an emotional power and intellectual grasp that held the audience's interest from beginning to end. He injects life and enthusiasm into his work. He was fiery, poetic and forceful in turn. The Chopin group was perhaps the most beautiful of all. Here there was a lightness of touch, exquisite delicacy and romantic charm that aroused the audience to the greatest enthusiasm and insisted on several encores both during the program and at the end.

Maud Powell's "Record" Recital

Maud Powell will give a popular program at popular prices at Carnegie Hall Monday evening, January 8. The violin pieces comprising the "request" program will be chosen entirely from Mme. Powell's long list of Victor records. Some of the compositions in this list are by Bach, Tenaglia, Leclair, Mozart, Mendelssohn, and Bruch, pieces that ten years ago would hardly have been known, much less liked by the general public. Now they are household intimates. Mme. Powell will have the assistance of Arthur Loesser, pianist, and Joseph Vito, harpist, the latter by courtesy of the Cincinnati Symphony Orchestra.

Cherniavskys Here on January 16

The New York recital of the famous Cherniavsky Trio, under distinguished patronage, will be given at Carnegie Hall, on the afternoon of Tuesday, January 16.



Photo by Drucker & Co., New York.

THE BOHEMIANS.

The accompanying flashlight photograph shows the guests at table helping to celebrate the tenth anniversary of the founding of the Bohemians, New York's big music club. Among the guests distinguishable on the picture are the following marked with numerals: (1) Leopold Godowsky, (2) Maurice Halpern, (3) Ernest Schelling, (4) Siegmund Spaeth, (5) Leopold Stokowski, (6) Mischa Elman, (7) Josef Stranaky, (8) Harold Bauer, (9) Richard Aldrich, (10) Ossip Gabrilowitch, (11) Elena Gerhardt, (12) Franz Kneisel, (13) Olga Samaroff, (14) Rubin Goldmark, (15) Mrs. Zimbalist, (16) Henry T. Finck, (17) Fritz Kreisler, (18) Efreim Zimbalist, (19) Ernest Urcha, (20) Victor Harris, (21) Victor S. Flechter, (22) Albert von Doenhoff, (23) Jeanne Franko, (24) John McCormack, (25) Berthold Neuer, (26) Wynne Pyle, (27) M. H. Hanson, (28) Enrico Sognamiglio, (29) Walter Rothwell, (30) Paolo Gallico, (31) Edwin Goldman, (32) Leonard Lieblich, (33) Max Lieblich, (34) Leo Shultz, (35) Richard Arnold, (36) Reinald Werrenrath, (37) Louis Svecenaki, (38) Hugo Grunwald, (39) Dr. Cornelius Rüben, (40) Elsie Baker, (41) Albert Lilienthal, (42) Beatrice Harrison, (43) Walter Damrosch, (44) Sigismund Stojowski.

Margarete Matzenauer, Operatic and Concert Singer

To the delight of her many friends and admirers Margarete Matzenauer will return to the Metropolitan Opera very early in the new year to take up the work of rehearsal in the leading soprano roles. Although the formal allotment of roles has not yet been made, it is predicted by those in authority that Mr. Gatti-Casazza's judgment will closely approximate the public taste for the re-entry of the famous prima donna and that "Samson and Dalilah"—the opera in which the golden voiced Matzenauer has so often shared the honors with Signor Caruso—will be the work chosen. "Tristan and Isolde" is also considered a likely choice. This opera has almost as many friends as has Mme. Matzenauer, who may be heard, as a third guess, as "Brünnhilde."

Mme. Matzenauer's absence from the Metropolitan during the early part of the season of 1916-17 has not been one of rest. A partial list of the operas in which she has sung the leading dramatic soprano roles includes "Die Walküre," Chicago; "Tristan und Isolde," Pittsburgh; "Götterdämmerung," Chicago; "Tristan und

Isolde," Cincinnati and Chicago; "Siegfried," at Detroit, etc.

Among the roles in which Mme. Matzenauer has consistently triumphed at the Metropolitan may be mentioned Kundry in "Parsifal," Brünnhilde in "Die Walküre," Amneris in "Aida," Orfeo in "Orfeo et Eurydice," Venus in "Tannhäuser," Ortrud in "Lohengrin," Brangäne in "Tristan und Isolde," Erda in "Siegfried," Fricka in "Das Rheingold," La Havre in "Armide," Laura in "La Gioconda," and Dalilah in "Samson and Dalilah."

Her progress on an extended concert tour under the direction of Haensel and Jones, embracing Dallas, New Orleans, Mobile, Detroit, Jackson, Cleveland, London (Ontario), Detroit, Oberlin, Chicago, Pittsburgh, Cincinnati, Grand Rapids, Hartford, and many other cities, was a veritable triumphal march, of which lavish testimony is furnished by the local newspapers without exception.

Returning to New York late in November, Mme. Matzenauer gave her only song recital at Carnegie Hall before a capacity audience. Among the criticisms received the following morning were those of the Times, which declared that "Mme. Matzenauer was the pos-

session of one of the finest contralto or mezzo voices heard lately in the company of the Metropolitan Opera House," and the Morning Telegraph: "Margarete Matzenauer surpassed herself at her recital at Carnegie Hall yesterday afternoon, and to say that the noted prima donna of the Metropolitan has added further laurels to those that have already been showered upon her is saying a great deal."

Traveling rapidly to fill her many concert dates, Mme. Matzenauer came again to New York, December 14, and sang in Russian the "Letter Scene" from Tschai-kowsky's "Eugen Onegin," having mastered not only the aria, but also a sufficiency of the strange language in one day, for the words and music were placed in her hands on the morning of her arrival in New York. The Tribune said, on December 15: "Mme. Matzenauer's voice is one of the few really great organs to be heard either on the opera or concert stage."

While evidence of her profound musicianship and linguistic and dramatic ability is plentiful, Mme. Matzenauer's grip upon the public affection as a gracious personality is such that from the many requests from outlying points for her appearance in the next season

GALLI-CURCI WINS NEW TRIUMPH IN "LUCIA"

Andreas Dippel, whom Campanini succeeded as director of the opera, asked last night, when Galli-Curci finished the mad scene, that he be regarded as of the army of her admirers. "What a find! What an asset!" he said, in his habit as a merchant; "What a tone! What an art!" he said, in his older habit as a singer.

"I believe," said Dippel, "that I was the first man to exclaim out of a full experience, 'Tell me—does it pay?'; that was after I had listened to and let go enough coloraturas, de-jure and de-facto, to stock a chorus. It doesn't pay to listen to them all; it doesn't pay to refuse to hear any of them. They average—the great ones—one to a generation; and this is Galli-Curci's generation."

The "Lucia" performance was much like its predecessors save in the item of enthusiasm; that, perhaps, was greater. The reinforcement of the Wednesday subscription seemed sophisticated as to opera; its manners were good; its behavior was urban. Galli-Curci again made good every adjective uttered or printed in the feeble effort to tell about her. She was once more the most lucid of Lucias; a slight touch of dementia Donizetti—a pale pellicle of paranoia; she was in the stunt, not even angry, let alone mad!—Chicago Tribune, December 28, 1916.

The cast which interpreted the work was that which had appeared in it before—headed, of course, by the pyrotechnic Mme. Galli-Curci. That artist once more triumphed with vocalization which is as rare as it is fine.—Chicago Herald, December 28, 1916.

Galli-Curci drew another full house to the Opera Company's performance of "Lucia" last night.

They come, see and are conquered. Her triumph here has been all art and no artifice.

It has been noticed that her phenomenal debut was not followed by ridiculous interviewing and press agenting.

After, as before, her appearance in the Auditorium she was untouted. Her voice is now one of the best known in the world—here! the best known of persons.

Lyon & Healy sold 10,000 records of her "Caro Nome" aria in Chicago alone, and then the stock played out.

There is a waiting list for the second edition of the latest canned masterpiece. Another and the last "Lucia" will be given Sunday, January 7.—Chicago Examiner, December 28, 1916.

Management: CHARLES L. WAGNER, 1451 Broadway
New York D. F. McSweeney, Associate Manager



Photo by Mishkin, New York.
MARGARETE MATZENAUER.

more than a dozen were definitely contracted for early in this season. These concert and festival dates include Columbus, New Orleans, Detroit, St. Louis, Chicago, Minneapolis, and other cities as widely differing in population and geographic location.

From all observation and report it is clear that Mme. Matzenauer approaches her opera season and the many concerts which follow, with a lightness of heart, a voice of greater range and lovelier quality, and a freedom of expression which her intimate friends have not before noted. Old admirers at her recent concerts have been frankly astonished at the vast improvement in a voice that had long been regarded as that of "the finished artist." For Mme. Matzenauer is a patient and very thoughtful student and in spite of her many public appearances has found time to spend many hours under rigid tuition with her devoted coach.

Immediately following her operatic season at the Metropolitan, Mme. Matzenauer will resume her tour of concerts and festivals through New England, the South and the Middle West, and the Canadian cities, where she has ever been a welcome invader. For on her last visit to London, Ontario, the Canadian Government officials not only relieved the diva from the necessity of the usual customs search and inquiry due to war conditions, but they extended special privileges to Mme. Matzenauer and provided her with an officer-escort back to the American border.

It is predicted that those who are so fortunate as to hear the golden voiced songstress at the Metropolitan Opera House will find in her a "new and very youthful Matzenauer, with her beautiful voice a little more beautiful, if that were possible."

People's Chamber Music Concert

The third chamber music concert of the Auxiliary Club devoted to this form of music, of the People's Symphony Concerts, F. X. Arens, conductor, took place at Washington Irving High School, New York, December 29. The Tollefsen Trio gave the program, which consisted of trios by Rubin Goldmark and Arensky, and the Boellmann "Symphonic Variations," for cello and piano. The trio consists of Carl H. Tollefsen, violinist; Mme. Schnabel-Tollefsen, pianist, and William Durieux, cellist. They played with beautiful unity and spontaneity, and received such strong and long continued applause that they might have given encores. Especially did Rubin Goldmark's trio, op. 1, go with excellent effect; one reason for this, no doubt, was the presence of this composer, whose work won him instant reputation.

Helen Helms, sometimes called "the female Kreisler," played at the extension concert of this organization, December 28, for the benefit of the Symphony Endowment Fund. Hubay, Schumann, Kreisler, Sarasate and Burleigh were on her program.

Muratore's Faust Best in Generation

—Chicago Tribune

Chicago Tribune, December 29, 1916.

Muratore's Faust was as in the second week, as in last season, and as when he first sang in Chicago, three years ago—the best in all respects heard at least in the opera-going generation which dates from the retirement of De Reszke. This tenor is ample justification for retaining in the active repertoire the most abused opera of the last fifty years. As always, he repeated the Salut: as always, the encore was even lovelier than the first.

Chicago Examiner, December 29, 1916.

Muratore sang his superb Faust to this handicapped Marguerite and it was quite easy for him to be the savior of the day. On other days and with our prima donne he has been the day's victor. Stage chivalry is not so dominant a passion in the tenor breast as to cause him to try to sing worse than the lady with whom he duets.

Muratore frankly did his best to Edvina's worst.

Where Muratore is concerned the opera stage follows the example of the birds. The male has the brilliant plumage and the sweet voice, the female takes second place.

Chicago Herald, December 29, 1916.

Mr. Muratore snatched the honors. As a whole the performance was one distinguished for considerable excellence.

For Concerts or Recitals address Muratore's Secretary, Congress Hotel, Chicago



Edward Clarke's Post-Christmas Activities

Below is the unique sketch that decorated the Christmas greeting sent out by Mr. and Mrs. Edward Clarke, of Chicago.

Mr. Clarke will begin his post-Christmas activities with an engagement to sing in "The Messiah," Mason City, Ia., January 3, to be followed by a lecture-recital on French opera for the Englewood Woman's Club, January 8; a concert with Mrs. Clarke for the Woman's



Give me your A says the frau to me,
Throw out your manly chest.
Let's have a song both loud and free
Give of your very best

So friends of ours, you're here the song
It's the best that we could do
Not very hard nor very long
And I send it on to you



Good friend again the time is here
To send a note of greeting,
In which to wish you all good cheer
Thru the year that's swiftly fleeting

May Santa this time not refuse
To give for once enough
Of things that you can really use
And not just useless stuff.

MR. AND MRS. EDWARD CLARKE

Club of Chicago Heights, Ill., January 10; a rendition of "Enoch Arden" at Woodstock, Ill., January 12, with Kurt Wanieck, pianist.

Haensel and Jones Artists

Returning from a concert tour which has embraced cities like St. Paul, Minneapolis, Dallas, New Orleans, Mobile, Detroit, Jackson, Cleveland, Chicago, London (Ont.), Oberlin and Grand Rapids, Mme. Matzenauer will rehearse early in January with the Metropolitan Opera Company for the leading soprano roles. Immediately following the close of the operatic season, Mme. Matzenauer will continue in concert and festival to points widely scattered throughout New England and the Middle West. The opera in which Mme. Matzenauer will make her re-entry into the Metropolitan has not yet been chosen, but it will probably be "Samson and Delilah" in which the famous prima donna has always shared the honors with Signor Caruso.

In a recent critique of his playing in Boston, the Christian Science Monitor declares that Harold Henry, the young American pianist, is in the class of those orchestral pianists who are rapidly bringing the piano forward as an instrument for large spaces and for festivals. Of his playing the same paper states: "It should be especially effective with orchestra. It shows technical mastery always."

Two lines of special significance stand out in the criticism of Ethel Leginska's Boston recital written in the Boston Transcript. They are: "... as for the plaudits none such have been heard in Boston at a pianist's recital except when Mr. Paderewski played," and "To listen to Chopin, as Mme. Leginska played him Thursday was to hear him in like fashion. For the Chopin of power there is only Mr. Paderewski to excel her."

Frederick Gunster, has been secured for the Shreveport, La., Musical Festival in the spring. Here he will be joined by Christine Miller, contralto, who is described by Albert Cotsworth of the Chicago Music News, with gallantry, as "a perfect joy, musically, artistically and personally." Mr. Gunster devotes his attention exclusively to festival, oratorio, recital and concert work, and in this field he is rapidly gaining favor.

Arthur Middleton of the Metropolitan Opera Company, was the bass soloist with the New York Oratorio Society in Carnegie Hall, on the evening of December 28, by the courtesy of Signor Gatti-Casazza. "The Messiah" (Handel), was the work rendered, orchestral accompaniment being provided by the Symphony Society of New York. At five o'clock on the evening of the performance, Mr. Middleton's physician had forbidden his participation in the oratorio, but with commendable sportsmanship and courage the Metropolitan basso insisted on singing, a substitute being held in readiness at the back of the stage. Not only did Mr. Middleton sing the basso arias, but he actually achieved a lion's share of the recognition in the form of recalls.

The favorite outdoor recreations of Paul Althouse, the tenor of the Metropolitan Opera Company, are riding, golf, tennis and swimming. Both Mr. Althouse and his charming mezzo-soprano wife (Mme. Zabetta Brenska), are expert swimmers, not only perfectly at home in the water, but very dependable in case of accident, having studied rescue methods at their summer home on Long

Island. A part of the winter evenings of Mme. Althouse is given up to the translation of her tenor husband's songs, and assisting him in the preparation of programs for his festivals and concert tours.

"The Call of Kansas"

Molly Byerly Wilson's holiday greeting card this season, carried to her friends a reminder of her childhood days, spent on "the windswept Kansas plains." Though Miss Wilson's home is now in sunny southern California, and in a large sense her travels make her a citizen of the world, Christmas memories carried her back to the Kansas prairies where she was born, and the loyalty which is one of her characteristics expressed itself to her friends in the following lines from a well known poem:

THE CALL OF KANSAS.

Sweeter to me than the salt sea spray,
The fragrance of summer rains;
Nearer my heart than these mighty hills
Are the wind-swept Kansas plains.
Dearest the sight of a shy, wild rose
By the roadside's dusty way,
Than all the splendor of poppy fields
Ablaze in the sun of May.
Gay as the bold poinsettia is,
And the burden of pepper trees,
The sunflower, tawny and gold and brown
Is richer to me than these.
And rising ever above the song
Of the hoarse, insistent sea,
The voice of the prairie calling,
Calling me!

Miss Wilson will be heard shortly in a series of recital engagements in Kansas, and it is to be anticipated



MOLLY BYERLY WILSON.

that her native State will accord her the same generous measure of appreciation which her beautiful contralto voice and artistic resourcefulness have already won for her in more than 200 appearances throughout the United States and Canada.

Alys Larreyne Sings for Freundschaft Society

Alys Larreyne, soprano, was one of the soloists at the Freundschaft annual concert, given at the Biltmore Hotel, New York, December 23. Three encores after each number points out the fact that Mme. Larreyne was a well liked singer. She sang the "Dich theure Halle" aria from "Tannhäuser," songs by Puccini, an aria from "La Bohème," songs by Pessard, Moussorgsky, Massenet, Debussy, Frank La Forge, Liza Lehmann, and the duet from "Faust" with Carl Jörn. Emilio Roxas accompanied Mme. Larreyne.

Vera Barstow in Winnipeg

"Playing with unassuming ease, Miss Barstow delighted her hearers with the polish and brilliance of her instrumentation. Beauty of tone, produced with the freedom of a sensitive bow arm was hers, with a finger technic apparently effortless in its masterful development and mental

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application to the bravura passages." The foregoing is taken from the Winnipeg (Canada) Evening Tribune, where Vera Barstow, the gifted young American violinist, appeared in joint recital with Leo Ornstein. She was immediately engaged for a recital, which is ample testimony to the pleasure which her playing gave. The reasons for her unflinching success are given in the words of the Evening Telegram of that city: "Miss Barstow is a violinist whose work lies on a totally different plane, and she formed an excellent foil to the eccentricities of Ornstein. She gave a fine exposition of tone, with a sure and capable technic. Her tone was big without straining, her playing was brilliant, and she impressed one with her sincerity, her fine sympathy, and her emotional insight." The Winnipeg (Manitoba) Free Press spoke of her as having "proved herself a violinist of high artistic stature" and one who "plays with wonderful technical precision, bigness of tone and dignity of expression."

New Bookings for Merle Alcock

Merle Alcock, contralto, whose time has been more than fairly well occupied during the season, continues to book engagements. Recently she made arrangements for three consecutive evenings which will keep her busy. On February 5, she appears in Buffalo, N. Y., the following evening she is to be soloist with the Mendelssohn Glee Club at the Hotel Astor, New York, and the next evening, February 7, she will be heard before the Women's Club of Bridgeport, Conn.

Isabel Richardson Will Sing a Third Time With the Weber Opera Course

Isabel Richardson, the well known dramatic soprano who was engaged by Henriette Weber to sing at the Art Institute, Chicago, last month, made such a substantial success, that on the following Sunday evening, when the



ISABEL RICHARDSON,
Dramatic soprano.

soloist engaged could not appear, she called upon Miss Richardson, who at short notice sang the solos from "Carmen." On last Sunday evening (New Year's Eve) she interpreted the incidental music from Humperdinck's "Königskinder." Miss Richardson has several important engagements later in the season, detailed mention of which will appear later.

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Alfred Maguenat's Successful Career

Alfred Maguenat, who is now appearing so successfully with the Chicago Opera Association, was a pupil of Max Bouvet. He made his debut at the Paris Opéra Comique in 1908 and is credited with the following creations: Nongues' "Auberge rouge"; Zandonai's "Grillon du Foyer"; "La Glu," by Gabriel Dupont; Dalbert's "Tief-land." At the Gaité Lyrique Theatre, he created Henry Fevrier's "Carmosin"; "Chacun pour Soi," by Larmaujat.



© 1916 by Victor Georg.

ALFRED MAGUENAT,
Of the Chicago Opera.

At Covent Garden of London he sang the role of Pelleas. He was re-engaged by the Opéra Comique, where he also sang Pelleas among other roles. In Monte Carlo he created Amfortas in "Parsifal," Marc Antoine in "Cleopatra," and sang in "Cadeaux de Noël," by Xavier Leroux, and a revival of "Henry VIII" by Saint Saëns. At the Opéra de Paris, he gave a series of performances, and created the leading role in "d'Antar," by Gabriel Dupont.

ERNEST SCHELLING FILLS
CARNEGIE HALL

His First New York Recital of Season Enjoyed by Huge Throng

New York's holiday season was enlivened in a musical way by Ernest Schelling's piano recital in Carnegie Hall, on Tuesday afternoon, December 26, when a great multitude, whom the box office alone could number, flocked to hear the famous artist and find relief from "Merry Christmas, same to you." The recital's proceeds were for the

ERNEST SCHELLING,
American pianist.

benefit of the Polish Relief Fund, and the music was for the relief of those who heard it. Beethoven's last sonata, the one in C minor with the variations in C major, opened the concert. The American pianist gave a splendid interpretation of this regal work, an interpretation which would have placed him in the foremost rank among contemporary pianists if he had not already reached that rank. Bach's preludes and fugues, from the Equal Temperament Clavichord, were very welcome after the organ fugue transcriptions so popular with pianists. Bach unadorned is good

enough and Ernest Schelling knows how to make him sound so. Emil Blanchet's new "Passacaglia" appeared to please the audience. It is modern in harmony in spite of its academic title and it is melodious. Time alone will tell whether or not the difficult concert piece has enduring vitality. Three graceful and showy dances by the ill fated Granados were well received. The pianist's oddly named and romantic "Fatalism" ought to find its way to the repertoire of all pianists. It is not only the work of a musician but also of a public performer who knows how to manage broad and telling effects in large concert rooms.

The Polish numbers on the program were: "Vers l'Azur," by Stojowski, the A minor variations and fugue of Paderevski, and six works by Chopin—four mazurkas, the chant polonaise as arranged by Liszt, and the C sharp minor scherzo.

This was truly a great and memorable program, and it was played in a remarkable way by one of America's most eminent artists. Perhaps the presence of a vast audience that included a number of redoubtable pianists had a good deal to do with the sustained nervous energy and unflagging zest of Ernest Schelling.

Samaroff With N. Y. S. O.

Olga Samaroff revived the brilliant and ingratiating G minor concerto of Saint-Saëns at Aeolian Hall last Sunday afternoon, December 31, on the occasion of the concert given by the New York Symphony Orchestra under Walter Damrosch. The pianist was in splendid fettle and not only made the scintillating measures sparkle and charm, but also found the true note of musical solidity for the episodes of deeper emotional significance. Loveliness of tone and perfection of phrasing and formal proportioning were other delights of the Samaroff performance, which was applauded to the echo.

The orchestra played Dvorák's "New World" symphony with technical finish and tender sentiment, and displayed virtuosity of an impressive order in a suite made from Stravinsky's "Fire Bird" music. Although this score needs its concomitant stage pictures to show at its best, nevertheless its marvelous ingenuity of coloring, harmony, and characterization may be observed even in the concert version. The audience was enthusiastic.

Russell Studio Notes

An interesting series of recitals by professional students of Louis Arthur Russell will begin January 16 and continue through the month into February, the recitals to be given in duplicate in New York City (Carnegie Hall), Newark, N. J. (College of Music), and Paterson, N. J. The series will include a song recital by Jessie Marshall, soprano; a piano recital by Eva Snell, a song recital by Marie Alta Stone, lyric soprano, an ensemble and solo recital (piano) by the ensemble soloists of the Russell studios, and a joint song recital by Marjorie Fee Whyte, contralto, and Samuel Craig, tenor. Full particulars may be had on application to the secretary of the Russell studios, Carnegie Hall, New York, or Newark, N. J.

Culp to Sing Spalding Songs

Julia Culp, the famous Dutch Lieder singer, will add to her repertoire two new songs by Albert Spalding, the American violinist, when she appears in San Francisco on January 20. These two songs, a "Sicilian Lullaby" and a "Medieval Eventide Song," were written by Mr. Spalding during the past summer (from lyrics by the late Eugene Field) and both have attracted a great deal of attention. Mme. Culp will sing the songs also at her next New York recital February 15.

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AMERICAN SINGERS LACK STAGE DEPARTMENT

So Says Jacques Coini, the Former Director of the Manhattan Opera House, Who, With Saenger, Will Open Class in Operatic Training

An opportunity is about to be offered to young American singers with aspirations for either the operatic or concert stage—an opportunity which may tend to make their progress in these fields less thorny. Jacques Coini, former artistic director of the opera at the Manhattan Opera House under Hammerstein, and Oscar Saenger, have consolidated their efforts, and the beginning of the new year will mark the opening of their class in operatic training.

"How many prospective singers ever give their stage deportment any consideration?" began Mr. Coini; "count them on your fingers. They think their vocal training is all that counts. Do you suppose the average American opera goer will pay out six dollars to hear a singer sing his or her way through an opera with his eyes glued on the baton? How long will they endure watching a tenor pour out his devotion to the conductor instead of to his beloved one? I might venture to say that when American artists can act their roles as well as sing them, then only, will they find it easier to get into opera in their own country. The realistic acting of our foreign artists have made the American public rather severe, I should say, when it comes to their own people. Take, for instance, a young singer who has succeeded in having an audition arranged for her with Mr. Gatti-Casazza. She walks out on the stage, ill at ease, and more often clumsy. All of which counts against her chances. Then she sings—ah! very delightfully—but what does Gatti-Casazza remark nine times out of ten? 'She is a fine church singer.'

"You ask whether the foreign singers are endowed through birth with an ability to act? No! During the years spent at, say the Paris Conservatoire, they are drilled in their acting. When the day comes for their debut, they act like veterans."

Mr. Coini contends that Americans are oppressed from the cradle. "Don't do this!" and "Stop that!" are drummed into their ears so constantly that they are afraid to be their natural selves.

So it is with these facts in mind that Mr. Coini and Mr. Saenger have established their class in stage deportment. Singers will have to act their roles through from beginning to end just as they are taught to sing them. It is an excellent venture, and an opportunity that Americans should lose little time in making the most of.

Ninth Elite Musicale

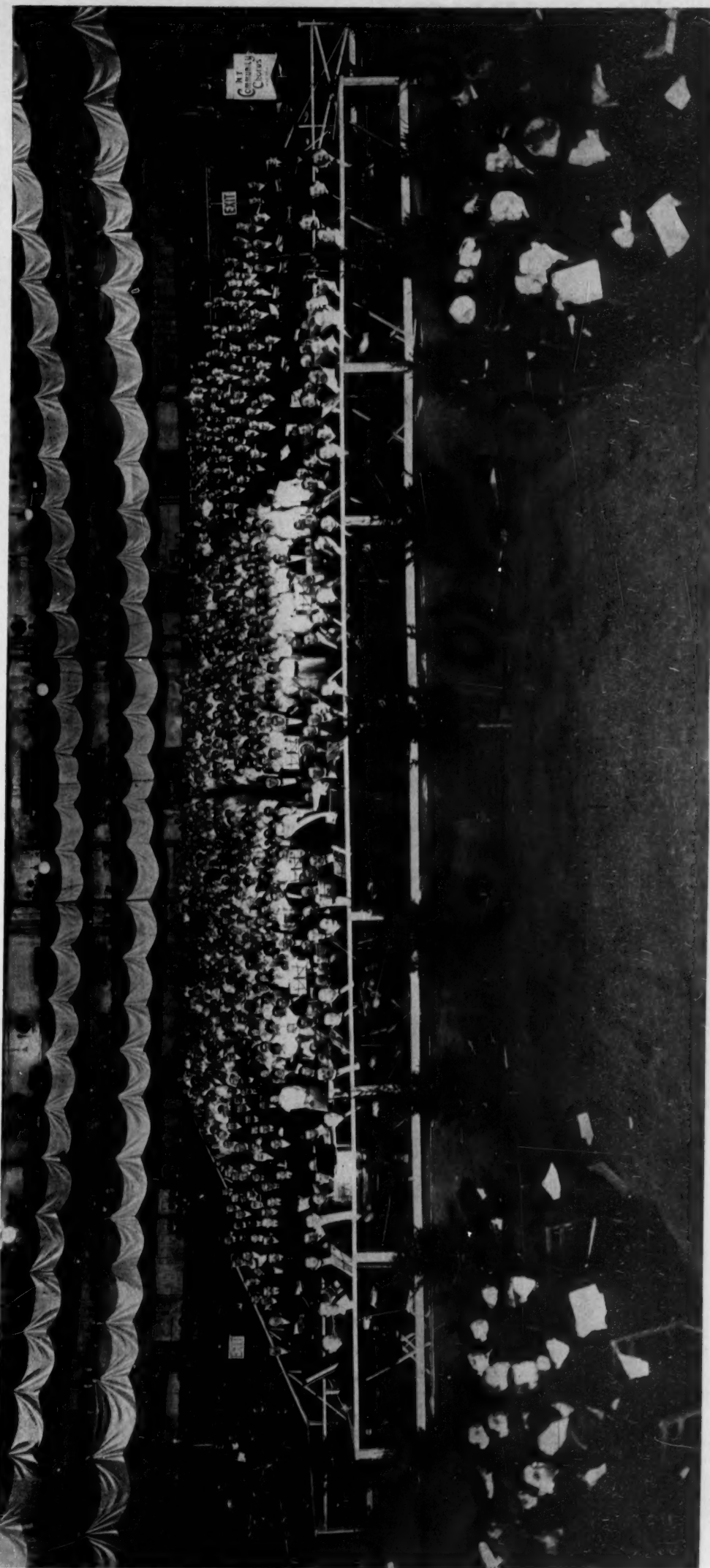
There was a very small audience on New Year's Eve at the ninth of the Elite musicale series held at the Harris Theatre. On the program were Sam Franko with his orchestra of some twenty pieces, David Bispham, Lois Patterson and Olga Cararra. Few artists can look back upon a quarter of a century of professional work and still be so completely at the top of their form as Mr. Bispham. In three famous German Lieder, Schubert's "The Wanderer" and "The Erl King," Schumann's "Two Grenadiers," in "Days Gone By," recitation to Arensky's music, in Gounod's "Ring Out Wild Bells"—a masterpiece of vocal work and interpretation—and in Henry Holden Huss' setting, "All the World's a Stage," he gave abundant evidence of the fact that not one of his talents has even begun to fail. Such finished professional work is a positive joy to the hearer. Lois Patterson proved herself the possessor of a dramatic soprano voice of unusually fine quality, especially in the upper register. She was particularly effective in two Italian numbers by Tirindelli. Mme. Cararra sang the familiar aria from Puccini's "Butterfly" with effective emotional exposition of its contents and some brilliant high notes which won her hearty applause from the audience. This ends the series of Elite musicales for this season. Mr. Sanders promises another series in the season of 1917-18 at a larger theatre.

Valuable Gruppe Cello to Be Sold

It will probably interest cellists to learn that the cello on which Paulo Gruppe, the Dutch American cellist, has played during his many concert tours, is to be sold. Unlike violinists who carry two instruments with them when on tour, a cello soloist must limit himself to one, and as this wonderful cello must always be left behind, looked after and worried about, Mr. Gruppe has decided to give some less fortunate brother artist a chance to acquire it. It has a powerful singing tone, and was especially admired by Thomas Edison when Mr. Gruppe played for him at his laboratories.

Neira Riegger Under Friedberg Management

Neira Riegger, who in private life is the wife of Dr. Harold Eaton Riegger, formerly of Cornell University, has signed a contract whereby she will be heard in concert during the season 1917-1918 under the management of Annie Friedberg. Miss Riegger, who possesses a soprano voice of exceptional range and is a musician of unusual attainments, has had her entire musical training in this country, under the tutelage of Corinne Rider-Kelsey. She will devote most of her time to oratorio, for which field she feels she is best adapted.



THE NEW YORK COMMUNITY CHORUS SINGS "THE MESSIAH" AT MADISON SQUARE GARDEN. A scene in Madison Square Garden, Tuesday night, December 26, during a performance of "The Messiah." As sung by the Community Chorus it was a revelation of what can be done in "a free expression by and for the people." There was a chorus of one thousand mixed voices with an orchestra of thirty under the direction of Harry Barnhart.

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The Philharmonic Society of New York

1916-SEVENTY-FIFTH SEASON-1917

The winter of 1916-17 will be the Jubilee Year of The Philharmonic Society, whose musical activities have been continuous since 1842. This anniversary will be fittingly celebrated by a festival series of five concerts, four of which will be included in the regular subscription series on Thursday Evenings, Friday Afternoons, Saturday Evenings and Sunday Afternoons.

THE ORCHESTRA

The Philharmonic Orchestra, directed for the sixth season by Josef Stransky, will continue to maintain the high artistic standards which have admittedly placed it in the front rank of the world's orchestras. The programmes will again profit by Mr. Stransky's rare skill in arrangement and, as heretofore, only soloists of the highest rank will be engaged for these concerts.

FELIX F. LEIFELS, Manager, Carnegie Hall
NEW YORK

J. ALBERT HURLEY
Accompanist

Address: care of Musical Courier - 437 Fifth Avenue, New York

ACROSS THE COUNTRY

Albany, N. Y.—The Mendelssohn Club opened its seventh season with a concert at the State Education Auditorium on December 7. The club was assisted by Lucy Gates, prima donna of the Charlottenberg Opera Company, of Berlin.

Gunnison, Colo.—Under the direction of G. Davis Brillhart, Robert L. Dick, Kathryn Firebaugh and Alberta Rogers, a Christmas concert was given on December 20 by the students of the Gunnison High School and the Colorado State Normal School.

Hampton, Va.—The Hampton Institute Christmas concert included selections by the school, Whittier children, Mr. Lancaster and treble chorus, the choir, male quartet and male chorus, girls' and boys' glee club, Raoul Laparra, Mrs. Rees and a treble chorus.

Iowa Falls, Ia.—Pasquale Tallarico, pianist, gave a concert under the auspices of the Choral Club. He was assisted by Glenn A. Drake, tenor, pupil of A. E. Bullock. The Choral Club deserves much praise for its endeavors to promote interest in better music here.

Kansas City, Mo.—Olga Samaroff, pianist, and Reinald Werrenrath, baritone, were the artists who gave an interesting program at the opening concert of the series given by Mr. and Mrs. Walter A. Fritschy in the ballroom of the Hotel Muehlebach. This was Mme. Samaroff's first appearance here, and she made a most favorable impression. Mr. Werrenrath, who is a general favorite, added more admirers of his art.—Carl Busch conducted the third "pop" concert of the Kansas City Symphony Orchestra, which occurred December 17 in Convention Hall.—Myrtle Irene Mitchell brought the Diaghileff Ballet Russe here December 13 and 14.—The Little Orchestra, Sol Alberti, conductor, gave its fourth popular concert, Sunday evening, December 17, at the Jewish Temple. Fleeda Newton Alberti, contralto, was the assisting artist.—Helen O. Palmer presented her pupil, Mrs. John David Bjorkman, in an organ recital, December 19, in the First Presbyterian Church.—Albert A. White, baritone, has returned after several years spent in London. He gave a successful recital of songs, new and old, at the Swedish Church.—Eleanor Flansburg gave an informal musical at her new studio in the Brownmour.—Karel Havlicek, violinist, gave two recitals in the Muehlebach, assisted by Malvina Ehrlick and Paul Parks.

Middletown, N. Y.—Under the auspices of Mt. Carmel Church, Charles Harrison and Mrs. Mentley gave a recital recently at Eagle Hall.

Milwaukee, Wis.—Through the efforts of Zillah Hobbey, Cadman and Tsianina were heard recently at the Scottish Rite Cathedral in an interesting program. The parallelism of the "Omaha Tribal Prayer," the "Gregorian Chant," and the "Chant of the Copts" was illuminating, giving a tangible sense of the relationship of all primitive music.—Alexander MacFadyen, composer and pianist, appeared last month at the Majestic.—On December 15, the Civic Music Association was formed, the object of the organization being to include as members all in the city who are interested in music, in order that a solidarity of musical interests may be brought about for the higher standardization of music, and for the furthering of its progress. This is the first city in the country to launch such an organization, and it will be divided as follows: Choral and orchestral; music dealers; music study clubs, each division having its own president and officers, who will elect the officers of the general association. The temporary officers are Frederick Carberry, president; Charles W. Dodge and Otto W. Miessner, vice-presidents; J. E. McCarthy, secretary; C. O. Skinner, treasurer; Edmund Gram, William Kaun, J. E. Jones, Olin Thompson, Hans Bruening and Liborius Semmann, directors.—Georgia Hall Quick gave the first of her series of three recitals, December 14, the program comprising Liszt and Chopin numbers. Mrs. Quick studied for three years with Mme. Carreño.—The Lyric Glee Club, Arthur Dunham, conductor, gave its first concert of the season, December 14, assisted by Nellie and Sara Kouns, of Chicago.—The fourth concert of the Chicago Symphony series was given December 18 Leopold de Mare and Bruno Seindel, soloists.

Philadelphia, Pa.—The winter concert of the Philomusian Club was given on December 13 at the club house. The chorus of forty-one members was assisted by Flora G. Cannon, soprano; Angeline Jardine, mezzo-soprano; Sarmi Amorosi, harpist; Florence Haenle, first violin, and Elizabeth Porter, second violin. May Porter was the musical director and Edith M. Morgan, the accompanist.

Redlands, Cal.—Olga Steeb, pianist, and Dean Hubach, tenor, both of the University of Redlands, gave the musical program at the first meeting of the active members of the Spinnet, which was held at the home of Mrs. Henry Fisher, the president. At the first afternoon concert of this organization, Mrs. John A. Cole, soprano; Juliet Ayer, pianist, and Matilee Loeb Evans, accompanist, of San Bernardino, furnished the program.—Mr. and Mrs. Henry Fisher recently entertained at a musicale, Estelle Hewitt Dreyfus, contralto, and Olga Steeb, pianist, presenting the program.

San Antonio, Tex.—At the conclusion of a recent rehearsal of the San Antonio Mozart Society the engagement of the conductor, Arthur Claassen, and Dorothy Pagenstecher, was announced.

connected with numerous musical organizations, as she, also, is a musician. A short but entertaining program was rendered by Mary Audrey and Aulime Heuff, contraltos; Ora Witte and Mrs. J. G. Hornberger, sopranos, and Miss Pagenstecher, mezzo-soprano, who sang three songs which Mr. Claassen had dedicated to her.—Kathleen Blair Clarke, pianist and composer, an artist-pupil of John M. Steinfeldt, gave a recital recently, assisted by Mrs. Fred Jones, soprano, who sang songs written by Mrs. Clarke and Mr. Steinfeldt. Mrs. Clarke displayed a splendid technic and a true musical insight in the compositions played. Among other compositions, she played "Romanza" in E minor, a composition which Mr. Steinfeldt dedicated to her. The selections rendered by Mrs. Jones were particularly well suited to the delightful lyric quality of her voice.—The San Antonio Musical Club gave a "Local Composer's Evening" recently. The composers honored were Clara Duggan Madison, both piano and vocal compositions; Mary Hewson, vocal; Alois Brann, vocal; Oscar J. Fox, vocal; John M. Steinfeldt, piano; Kathleen Blair Clarke, vocal; Arthur Claassen, vocal, and H. W. B. Barnes, vocal (sacred). The compositions were sung by Walter Lindsay, tenor; Elsa Horms, contralto; Mrs. Fred Jones, soprano; Mrs. Roy B. Lowe, contralto, and Dorothy Pagenstecher, mezzo-soprano, and a double quartet consisting of Mrs. Gwinn and Mrs. Jones, sopranos; Mrs. Lowe and Madeline Sanders, altos; Walter Lindsay and William McNair, tenors, and Major Bonrland and Gilbert Schramm, basses.—Under the auspices of the Central Christian Church, the "Landing of the Pilgrims" was celebrated. The program was given by the Second Wisconsin Military Band; Elsa Harms, contralto; J. I. Kercheville, an address; Gilbert Schramm, bass; John F. B. Beckwith, reader; Mrs. G. E. Gwinn, soprano, and H. E. Dickenson, tenor. Mildred Gates was the accompanist.

Santa Barbara, Cal.—In the early part of November, Leopold Godowsky was the guest of Rudolph Schirmer, and was also entertained by Florence Fernald, at one time a pupil of Mr. Godowsky.—Mrs. C. E. Herbert recently presented Tina Lerner, the Russian pianist, in recital at the Potter Theatre. She was assisted by Mariska Aldrich, soprano, Vladimir Shavitch playing the accompaniments.—Carrie Jacobs Bond recently gave a recital of original songs and stories at the Woman's Club.—The Music Study Club has chosen the subject "Neo-Russian Music" for the year's work. On December 5 the subject was Rimsky-Korsakoff, Mrs. Frank George having charge of the evening's program. The meetings are opened with a community song, "The Russian National Hymn," and close with one of our American folksongs.—On December 7, the piano pupils of Alice Gross gave a recital at the home of Mrs. A. L. Durham, assisted by Eva Pierson, violinist, and Myrna Willoughby, vocalist.—Mrs. Albert D. Long gave an informal musicale recently in honor of her niece, Helen Marie Coffeen. Miss Coffeen is a mezzo-contralto, a student of Frederick Stevenson.

Springfield, Mass.—Under the auspices of the Y. M. C. A., Sousa and his Band gave a concert on December 10 at the Auditorium. Aside from the fact that the concert was a great musical feature in itself, the personality of Mr. Sousa adds much to the popularity of the band on occasions such as this.

St. Louis, Mo.—Adolf Weidig, of Chicago, was the guest conductor at the fifth pair of concerts of the St. Louis Symphony Orchestra, Friday afternoon, December 22, and Saturday evening, December 23, directing his own symphonic suite, op. 46. Another "first time" number was Franck's symphonic poem, "Les Eolides." The prelude to "Die Meistersinger" was performed in memory of the late Hans Richter.—The Morning Choral Club gave its annual Christmas concert at Pilgrim Congregational Church, December 22, under the direction of Charles Galloway. The ladies' chorus of ninety-two voices was assisted by Vernon Henshie at the organ, Lulu Burg, violinist, and Adele Speyer, harpist.—The Apollo Club gave a concert at the Odeon recently, assisted by Charles Harrison, tenor. This excellent chorus of eighty-one business men was compelled to give encores after each group.—Leo C. Miller, pianist, who has been completing his studies under Edgar Stillman Kelley, Rudolph Ganz, Hugo Kaun and Ferruccio Busoni, has returned and will teach in the Euclid Building. Music lovers here extend to him a hearty welcome.

Watertown, N. Y.—On December 3, at the Stone Street Presbyterian Church, a program of sacred music with orchestra and augmented chorus, was given under the direction of Brainard H. Treadwell. The soloists were Genevieve Rogers, soprano; Louise Murray, contralto; G. S. Knowlton, tenor, and Charles A. Winslow, baritone.

OBITUARY

Maria King Quick

Maria King Quick, for years one of New York's leading church and oratorio singers, died in Brooklyn recently. She was for a time a member of the choir of Fifth Avenue Baptist Church, Central Congregational Church, in Brooklyn; Summerfield Methodist Church and Christ Church, in Hartford.

The Realizing of an Ideal

A Forward Step Toward Perfection in Publication Printing



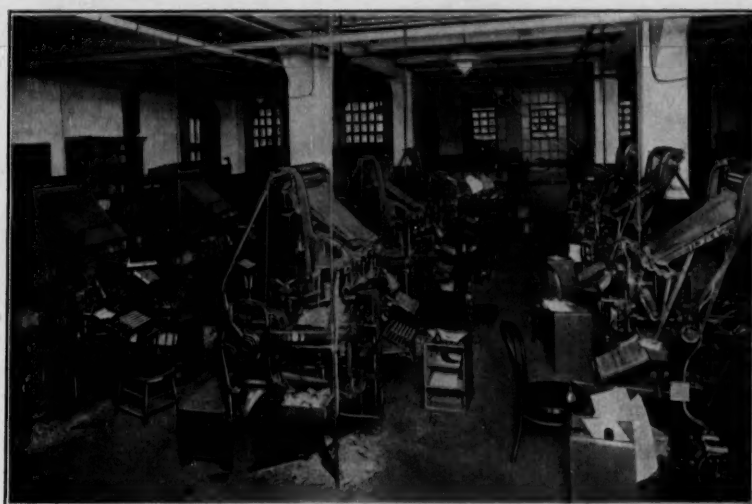
HERE are men in the printing industry who in this age of specialization have been alive to the fact that its introduction in their business would be found advantageous.

Experience has shown that the printer who says he can do all kinds of work and who proclaims that no job is too small to command his attention, and is likewise prepared to undertake the printing of the largest publication or the finest book or catalogue, is either obliged to make fre-

personal equation by building up an organization with department superintendents of exceptional ability and well trained foremen; then around the nucleus of an established shop of moderate capacity he proceeded to develop his plans with a view to the ultimate establishment of a plant that would be up to date in every particular for the complete production of Publications.

It became evident some time ago, because of changing conditions in the publishing business and the lack of room for further expansion in the premises that housed the plant for twenty years since its organization, that it would be difficult, if not impossible, to realize this ideal without moving to a new location where the latest ideas in building construction would be combined with accessibility, and the opportunity given to eliminate any then existing deficiencies. Accordingly, much time was spent upon plans and specifications before the site was selected and in the building subsequently constructed many improvements suggested by long experience were embodied to the end of meeting the most exacting requirements for the efficient handling of work and the comfort of employees.

The ideal sought was not to have the largest plant of its kind in the city, but one that could offer to Publishers the utmost of efficient service for the rapid, accurate, and high class production of their Periodicals and also a Job Department equipped to handle all of the small work required. To accomplish this, years of experience and study have been combined with a thoroughly up-to-date and well laid out plant on the upper floors of the new Finck Building at 318-326 West 39th Street, close to the center of the Publishing Section of the City and easily accessible to the



ESPECIALLY CONSTRUCTED SKYLIGHTS PROVIDE AN EXCEPTIONAL FLOOD OF DAYLIGHT ON THE LINOTYPE MACHINES. AMONG THEM ARE SEVERAL OF THE MULTIPLE MAGAZINE TYPE.

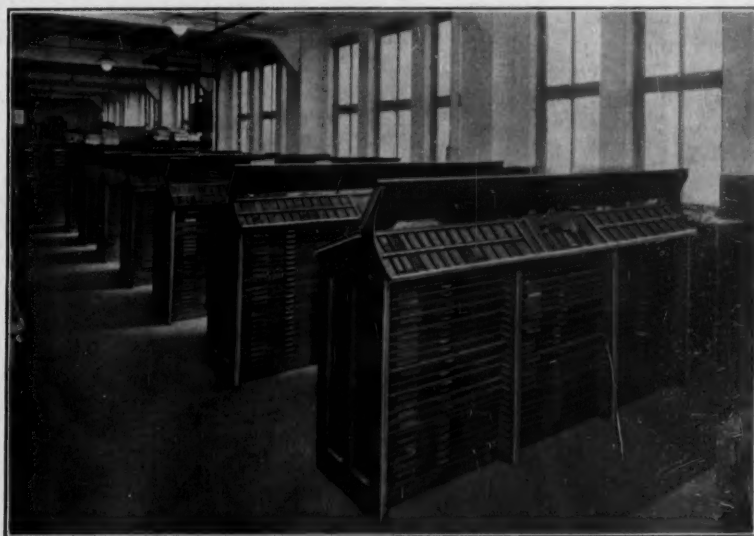
quent changes in his equipment to meet transient needs or is continually struggling to make good on some job for which his plant is not adapted. The former course soon results in the serious handicap of over-equipment, while in the latter the finished product is often below standard and delivery behind time.

It was with the idea of avoiding such conditions and standardizing the plant to meet the requirements of Publication work that Mr. E. F. Eilert, twelve years ago, took over the management of the Blumenberg

Press, from which has been evolved the present Eilert Printing Company. Backed by twenty-three years of experience obtained with a well-known printing and publishing concern, Mr. Eilert went ahead with a definite constructive policy, first taking care of the



THE CASES IN THE ROW OF SPECIALLY DESIGNED NEW TRIPLE MILLS CABINETS SHOWN TO THE RIGHT ARE KEPT PLENTIFULLY SUPPLIED WITH A LARGE ASSORTMENT OF NEW TYPE BY OUR UNIVERSAL TYPE-CASTING MACHINE PICTURED HEREWITH.



Pennsylvania and Grand Central Terminal Post Offices. How well the ideal sought has been realized is attested by the commendations of the Company's customers.

The illustrations on these pages show the mechanical equipment of the plant, but for those who have not



THIS COMMODIOUS AND REMARKABLY WELL-LIGHTED STONE ROOM, WITH ITS IRON-TOPPED MODERN STEEL IMPOSING TABLES AND THE EIGHT STEEL "BREAK-UP" TABLES OF OUR OWN DESIGN, LOCATED AT THE FAR END OF THE ILLUSTRATION TO THE LEFT, AFFORDS EXCELLENT FACILITIES FOR GETTING MANY FORMS READY FOR THE PRESSES AT ONE TIME, AND ALSO PROVIDES UNUSUAL ACCOMMODATION FOR THE STORAGE OF "LIVE MATTER" WITHIN EASY REACH OF THE "MAKE-UP" MEN.

A DISTINCTIVE FEATURE OF THE CUT STORAGE ROOM SHOWN BELOW IS THE NEW SYSTEM BY WHICH HALFTONES ARE FILED AWAY ON INDEXED STEEL TRAYS IN STEEL CABINETS SPECIALLY CONSTRUCTED TO OUR ORDER. THESE APPEAR IN THE LOWER LEFT HAND CORNER.



visited the Company's new premises a few words descriptive of some of its special features should be added here.

In the lay-out of the Composing Room, which is on the top floor, special attention has been given to obtaining plenty of light. Two special skylights were so placed in the construction of the building as to shed direct overhead light on the Linotype Machines. These are located near the center of the Composing Room floor, where they are easily accessible from the Hand Composition Section on one side and the Make-up, or "Stone," Room on the other. A feature of the Hand Composition or "Ad" Department, as the section for the setting of display type is known, is that the cases are kept constantly filled with a large assortment of new type. Distribution is done away with through the use of the Universal Type Casting Machine, and consequently there is no chance of worn or battered type being set.

On the opposite side of the floor is the Stone Room, where the type is made up into pages, corrected and locked up in chases ready for the presses. This commodious and excellently situated department is equipped with modern steel "stones," both impos-

ing and break-up, and affords facilities for handling many forms at one time.

Adjoining the Stone Room is the Proof Room, where will be found everything required for rapid and accurate proofreading, a branch of the work for which the Company has received much praise.

The Storage Department for cuts is one to which



NEVER ENDING VIGILANCE AND AN UNUSUAL AMOUNT OF GENERAL AND TECHNICAL KNOWLEDGE ARE PROOF-ROOM ESSENTIALS, AND AS SECLUSION FROM MACHINERY NOISE IS VERY DESIRABLE FOR THE BETTER APPLICATION OF THESE REQUIREMENTS, THE ROOM SHOWN ABOVE HAS BEEN WELL SEPARATED FROM THE WORKROOMS.



TO THE LEFT IS SHOWN A PART OF THE JOB DEPARTMENT, WHICH IS SO ARRANGED AND EQUIPPED THAT ALL SMALL WORK, SUCH AS LETTER AND BILL HEADS, CIRCULARS, FOLDERS, PROGRAMS, ETC., IS CARRIED TO COMPLETION IN THIS SECTION.

BELOW AND TO THE RIGHT ARE TWO VIEWS OF THE PRESS ROOM. IN LAYING OUT THIS DEPARTMENT, DUE ALLOWANCE OF FLOOR SPACE WAS MADE FOR PASSAGE-WAYS, THUS ELIMINATING CONGESTION OF PAPER-LADEN TRUCKS. EXCEPTIONAL LIGHT IS PROVIDED ON ALL SIDES BY THE LARGE WINDOWS SHOWN IN THE ILLUSTRATIONS. EACH PRESS IS INDIVIDUALLY DRIVEN BY AN ELECTRIC MOTOR, AS IS ALSO EACH SEPARATE MACHINE THROUGHOUT THE ENTIRE PLANT. AT NIGHT, HIGH CANDLE POWER NITROGEN LAMPS IN THE FIXTURES SHOWN IN THE ILLUSTRATIONS, FLOOD THE ROOM WITH A LIGHT ALMOST EQUAL TO THAT OF DAY.



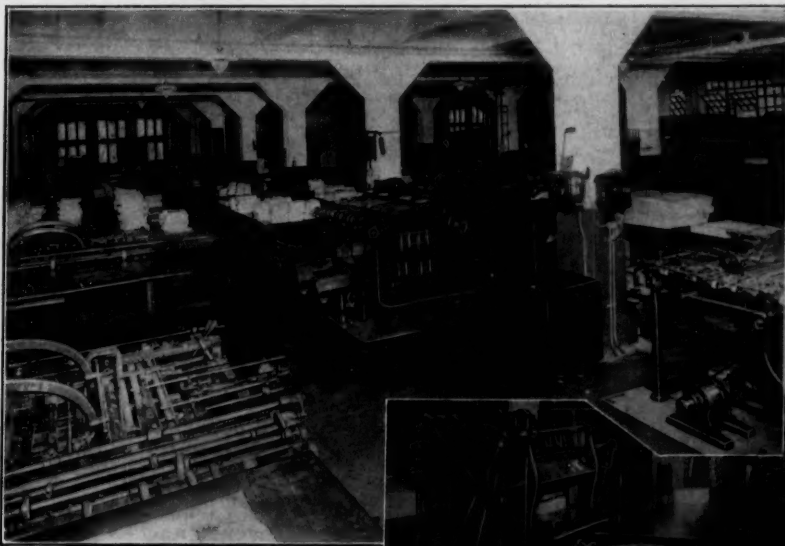
The Jobbing Department, only a part of which is shown in the illustration, has everything at its command for the fulfillment of orders and can always meet the many demands made upon it for rapid service. A section of the twelfth floor is given over to this department, which forms a complete plant by itself with its separate type cases, designed for job work, imposing stones, presses and Stock Room. The printing is done on a battery of Colt's Armory presses.

special attention has been paid, and the new system installed for the care of cuts makes for simplicity in the handling of customers' half-tones, and insures them safe custody; they are carefully indexed and deposited on steel trays in steel cabinets.

The handling and preparation of copy are carried out at a special desk in the most expeditious manner.

The Press Room and Bindery occupy the eleventh floor and are both well equipped to carry on the endless and unceasing procession of work that passes through them.

The Press Room has a double line of up-to-date Huber, Hodgman, and Miehle presses, which are capable of doing work of the very best kind. The presses are equipped with Static Neutralizers to overcome electrical trouble with paper and prevent offsetting. Day and night forces keep these presses running almost constantly, daily turning out tons of paper printed in black, color and process work. Great pride is taken in this department, and the quality of the work produced is of the highest.



IN THE UPPER VIEW OF THE BINDERY ARE SHOWN FOUR OF THE FOLDING MACHINES. THESE AND OTHERS COMPLETING THE EQUIPMENT WERE CONSTRUCTED ESSENTIALLY FOR PUBLICATION WORK. PRINTED SHEETS PROGRESS THROUGH VARIOUS OPERATIONS IN A STRAIGHT LINE TO THE PUBLICATION MAILING SECTION AT THE FAR END. IN THE FOREGROUND OF THE LOWER PICTURE ARE AUTOMATIC CLAMP CUTTING MACHINES. THE ONE TO THE LEFT IS A THREE-KNIFE TRIMMER, A MACHINE OF UNUSUAL CAPACITY.



The Binding and Mailing Departments are equipped with the latest and most modern machines for the folding, stitching and trimming of Publication work. For certain classes of work sheets from the presses are stacked on special trucks, then wheeled over to a folding machine, into which they are automatically fed without rehandling. This accomplishes a saving in time and a reduction in spoilage. The tables for inserting and other hand work have polished hardwood surfaces, while the cutting and mailing tables are of all-steel construction.

Much thought has been given to the locating of the various departments throughout the establishment, the endeavor being to place each one in the position best adapted to the carrying on of its work, and also that from first "copy" to the mailing or delivery of the completed job the successive operations are routed in one direction. From the Mailing Room to the Post Office the time is reduced to a matter of minutes through the use of auto-truck delivery.

In addition to the eleventh and twelfth floor work-rooms a large Stock Room is maintained in the base-

ment of the building, where many tons of Publishers' paper, piled flat in high stacks, is allowed to season before being sent to the Press Room. This is an important item in the



THE PRIVATE OFFICE OF MR. E. F. EILERT COMBINES TASTEFUL FURNISHINGS WITH BUSINESSLIKE ARRANGEMENT.

securing of good work, for "green" paper, as that fresh from the mill is termed, both stretches and shrinks, making good presswork practically impossible.

The Company is also able to offer the services of a well-equipped and up-to-date Engraving plant located in a specially designed Pent House on the top of the building, where all kinds of half-tones, line cuts, and color-work plates can be made and prompt service guaranteed. This makes it possible to take copy both for text and engravings from the editor's desk and furnish the complete product of a Publication without division of responsibility.



READY TO BACK-UP FOR A LOAD OF PUBLICATION MAIL.

As all the mechanical departments are fitted up in the most modern way, of course the Business Office is also in line. Every convenience for the rapid and satisfactory transaction of business has been installed. This is a very pleasing improvement over the old style print-shop office, so often but a littered-up, out-of-the-way corner, from which little but misinformation could be had, or expected.

But good mechanical equipment alone cannot insure first-class work. It is a part of good management to see that the working conditions are also of the best. To this end the matters of heat, light and ventilation have been carefully considered and additional conveniences have been provided by furnishing each employee with a full-size steel locker for his separate use, and having installed large wash-up rooms with hot and cold water.

"Efficiency" has been adopted as the slogan of the Eilert Printing Company, and it is the effort of every department to live up to that motto, and every energy is bent on turning out work as nearly perfect as human endeavor can accomplish. No other feature of the entire plant is of more importance to the customers' satisfaction or the Company's success.

It would be impossible, naturally, to illustrate, as can be done with the mechanical side, the personal element, upon the quality of which must depend, after all, the grade of the product. To good equipment must be added intelligent workmanship. And even beyond this the Company requires and receives from each employee his personal interest in his individual work, and the co-operation of all Departments in the general work.

But with all that has been said in the foregoing, both as to mechanical equipment and personal efficiency, the management fully appreciates that where progress stops, retrogression sets in, and so, although this folder may now be appropriately headed "The Realizing of an Ideal," the inference is not to be drawn that the utmost for all time is considered as accomplished. The Ideal is a progressive one, which demands keeping abreast, in men, methods and machinery, of the best in the specialty of Publication Printing.



THE EXTERIOR OF THE NEW FINCK BUILDING IS PLEASANTLY SUGGESTIVE OF STRENGTH AND BEAUTY.

THE SYMPHONY CLUB'S FIRST CONCERT

Walter Henry Rothwell to Conduct

Those who attended the Madison Square Garden concerts under the direction of Walter Henry Rothwell last summer, are glad to know they will have the opportunity of witnessing his skillful conducting again at Aeolian Hall, New York, on January 31, when the Symphony Club will give its first concert of the season.

Melanie Kurt, of the Metropolitan Opera Company, will be the soloist. She will sing two groups of songs, appearing twice on the program. The Symphony Club which is a string orchestra only, will be assisted by members of the Philharmonic Orchestra. The following program will be given:

"Unfinished" Symphony (Schubert), "Allmacht" (orchestral arrangement by Felix Mottl) (Schubert), Mme. Kurt; symphonic poem "Orpheus" (Liszt), "Preludium" (Jaernefelt), "Watch of the Guardian Angel" (for string orchestra) (Pierne), aria, Melanie Kurt; "The Beautiful Blue Danube" (Strauss).

Among the following patronesses of the concert are some of the most prominent New York society women:

Mrs. Charles B. Alexander, Mrs. Howland Davis, Mrs. P. Hamilton, Mrs. Oliver Harriman, Mrs. Wallis James, Mrs. John S. Kennedy, Mrs. Gustav E. Kissel, Mrs. Ross Proctor, Mrs. Whitelaw Reid, Mrs. Theodore Roosevelt, Jr., Mrs. Malcolm Sloane, Mrs. James Sullivan, Mrs. T. Suffren Taler, Mrs. William V. S. Thorne, Mrs. J. Kennedy Tod, Mrs. William K. Vanderbilt, Mrs. H. P. Whitney, Mrs. A. Murray Young.

Sulli Pupils Score in New Rochelle

A concert for the benefit of a fund to provide woolen garments for the Italian soldiers fighting in the Alps, was arranged and directed by Giorgio M. Sulli and given in New Rochelle, N. Y., December 20 at Germania Hall. On this occasion eleven of his best pupils sang.

Kitty Anderton, in the duet from "Trovatore," with Paolo C. Romano, and in a song from "Gioconda," revealed a beautiful and rich contralto voice. Frances Norton's lyric voice was heard in the valse from "Romeo and Juliet" and in the duet from "La Sonnambula," which she sang with Oreste Biora and which was warmly applauded.

Harold Lindau's tenor voice aroused the enthusiasm of the audience with its rich and brilliant high notes. He rendered songs from "Martha," "Pagliacci" and "Rigoletto," which he had to give as an encore as well as the "Miserere" scene from "Trovatore."

Adele Manna delighted the audience in the song and duet from "Pagliacci," which afforded her an opportunity to display a soprano voice of splendid quality.

A revelation was the singing of Amelina Miranda, who

sang the cavatina from "The Barber of Seville" and Bishop's "Lo! Here the Gentle Lark," creating such a furor that she was compelled to give an encore.

Gladys Morrison had ample opportunity to display her good dramatic voice in the aria and "Miserere" from



GIORGIO M. SULLI.
Creator of successful vocalists.

"Trovatore" and the duet from Aida." She was the recipient of prolonged applause.

Mrs. G. M. Sulli, by general request, sang the prayer from "Tosca" with her usual success.

Oreste Biora revealed sweet tenor qualities in the song from "Les Pêcheurs de Perles" and in the duet from "Sonnambula."

Paolo C. Romano sang with real art the duo from "Tro-

vatore" and two songs by Maestro Sulli, "Vorre" and "Napole," creating a deep impression.

A big surprise was the singing of Fernando Guarneri, whose splendid baritone voice was shown in the duets from "Aida" and "Pagliacci," showing also a thoroughly artistic temperament.

Dante Cenci, flutist, and Alexander Barsay, violinist, performed their numbers well, adding thereby to the general excellence of the program.

Maestro Sulli, at the close of the concert, was congratulated—and with ample reason.

Mme. Barrientos, en Route to United States, Is Delayed

Maria Barrientos, the Spanish coloratura soprano, who is now on her way to America to appear in concert and at the Metropolitan Opera House in February, has had some delay in the first stage of her journey, as was learned by her managers on December 22, when Edward L. Bernays of the Metropolitan Musical Bureau received a cablegram from the singer from Coruna, Spain. It read as follows:

I have had to make great efforts in order to embark at the port of Coruna at the time fixed for departure to America. I have been blockaded by snow. My train was not able to go ahead or backward, and I had to leave without baggage. I was able to get an automobile to take me to Gijon in the hope of catching the steamer Infanta Isabel, which was also delayed. After twenty-two hours of perilous riding in the automobile through a snowstorm I got there just in time to catch the steamer.

Mme. Barrientos spent last summer singing in South America and decided to return to the United States via Spain.

Globe Music Club Prospers

The Globe Music Club, under the able direction of its organizer and leader, Charles D. Isaacson, the editor of the New York Globe's "Family Music Page," has already made remarkable progress since its recent organization. Although still in its infancy, its membership numbers more than 400.

At the weekly meetings held on Sunday afternoons, in what is known as the "musical branch" of the Public Library (121 East Fifty-eighth street), well known artists, whose services are secured through Mr. Isaacson, entertain, and interesting and instructive talks on the lives and works of famous musicians are heard.

The object of the club is to provide a rendezvous for all the music lovers of New York, where they can meet, and enjoy good music, and in this way give this city a broader musical outlook.

A number of prominent artists already have been heard, among them Vera Barstow, violinist; Louis Stillman, pianist; Arthur Friedheim, a pupil of Franz Liszt, and the exponent of that master's work, Julia Herman, soprano, Charles Wakefield Cadman and Mme. Buckhout.

John W. Frothingham, Inc.

SEASONS 1916-17—1917-18

RUSSIAN SYMPHONY ORCHESTRA Modest Altschuler, Conductor

MADAME EDVINA

Prima Donna Soprano

Concert

Recital

JOHN POWELL

Pianist

Concert

Recital

LADA

Rhythmic Dancer

With Orchestra or Quartet

EMMA ROBERTS

Contralto

Concert

Recital

Oratorio

GASTON & EDOUARD
DETHIER

Sonata Recitals

(Piano and Violin)

Organ Recitals

DORA GIBSON

Dramatic Soprano

Concert

Recital

Oratorio

GERTRUDE AULD

Soprano

Concert

Recital

CAROLYN CONE

Pianist

Concert

Recital

WILLEM WILLEKE

'Cellist
(Kneisel Quartet)

Concert

Recital

GEORGE HARRIS, JR.

Tenor

Concert

Recital

Oratorio

MARIE LOUISE WAGNER

Soprano

Concert

Recital

Oratorio

EDGAR SCHOFIELD

Bass-Baritone

Concert

Recital

Oratorio

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"MAX AND MORITZ" MINGLE MUSICALLY

Two Evenings of Compositions by Max Schillings—Joseph Sziceti Performs Under the Baton of Paul Scheinplflug—Heinrich Knoté as Siegfried at the Charlottenburg Opera—The Berlin Royal Opera Revives Gounod's "Faust"—A Successful Premiere at the Cassel Stage

Berlin, November 17, 1916.

Max Schillings came to Berlin last week in order to appear before the public in the threefold capacity of composer, conductor and pianist, this time as a writer of orchestral music and as a Lieder composer. He gave two concerts, the programs of which were to be devoted exclusively to works from his own pen. The first of these, which took place on Wednesday evening at the Singakademie was given under the personal leadership of the composer with the assistance of the Philharmonic Orchestra, Felix Berber, violinist, and Ludwig Hess, tenor. The program contained the following numbers: Symphonic prologue to Sophocles' "King Oedipus," op. 11; violin concerto, op. 25; "Glockenlieder" (bell songs), op. 22; "Seemorgen" (Morning at the Sea), symphonic fantasy, op. 6.

The second evening brought a program of Lieder by the Stuttgart master, who sat at the piano as accompanist. Schillings had engaged Alfred Goltz, the heroic tenor of Charlottenburg Opera, to interpret his songs, and the choice proved to be a very felicitous one. Goltz, the possessor of a beautiful, well trained voice, temperament and good taste, proved to be a thoroughly satisfactory interpreter of the different numbers of his program. His was a difficult and not always a grateful task. Schillings is essentially a composer for the stage, and his dramatic vein is also very much in evidence in these Lieder, many of them lacking the real lyric element. Some of the songs, however, are melodious and effective and deserve a place on the program of Lieder singers.

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Both concerts were crowded and the concert giver as well as the assisting soloists were heartily applauded.

Special Concert of the Blüthner Orchestra

Second in importance among the symphony concerts of the past week was an evening given by Paul Scheinplflug with the Blüthner Orchestra and Joseph Sziceti, the well known Hungarian violinist, as soloist. Scheinplflug conducted the "Eroica" symphony and the "Leonore" overture No. 3, and Sziceti was heard in the Mozart D major violin concerto and in Corelli's variations on "La Folia." The young violinist has developed his exceptional natural gifts to a very high degree, and has attained an admirable technical mastery over his instrument. The public warmed to him at once.

An Evening of Organ Compositions by Reger

Wolfgang Reimann, organist of the Jerusalem Church, gave a special Max Reger concert that proved to be of great interest. There are few people, even in this city, who care to listen for a whole evening to organ compositions by Max Reger. The reputation of the young organist, however, and the special "Reger" cult, which now prevails; helped to draw out a good sized audience, and those who came were not disappointed. The program contained the late master's "Introduction and Passacaglia" in F minor, op. 63; four chorals for organ, op. 67; the big fantasy and double fugue in D minor, op. 135, which is dedicated to Strauss, and finally a choral fantasy on "Alle Menschen müssen sterben."

The Schnabel-Flesch-Becker Trio

The best of all the many Berlin trios gave their first concert last week to a sold out house. The public patronage of concerts this winter is surprising. Their program contained only works by Robert Schumann, consisting of the Trio in F major, the sonata for piano and violin in A major, and the wonderful piano quintet, in which the three artists had the assistance of Joseph Wolfsthal, the youthful violinist and pupil of Flesch, and Emil Bohnke, viola, a member of the newly founded Fiedemann Quartet. Chamber music concerts given by Schnabel, Flesch and Becker stand on a plane all by themselves. Their ensemble playing is so perfect, so classical and refined, so absolutely faultless that the high prices they charge are justified.

Miscellaneous Concerts

Gertrud Fischer-Maretki, the Reger specialist, gave an interesting recital, singing Lieder by Reger, five unknown

songs of the late Friedrich Gernsheim, entitled "Love Songs," and a group of Lieder by Moussorgsky.

Ilse Veda Duttlinger, the young American girl who appeared as soloist of a symphony concert given by the Bochum conductor, Arno Schuetze, played the Beethoven and Dvorák violin concertos and proved that she has grown considerably since her last public appearance here.

Heinrich Knoté at the Charlottenburg Opera

The Munich tenor, who gave a concert together with Bruno Walter last week, appeared as guest of the Charlottenburg Opera in his favorite part as Siegfried. Knoté was at his best and seemed rejuvenated. His voluminous organ sounded even more powerful than at his concert. It was an excellent performance.

The Royal Opera Revives "Margarethe"

Gounod's opera "Faust" or "Margarethe," as it is generally called in Germany, has been revived by the Berlin Royal stage. The first performance was sold out, proving that the public takes as great an interest as ever in the grateful work. Bohnen, the leading bass of the Royal Opera, was an individual, though not always convincing interpreter of the part of Mephisto. He has a beautiful and highly cultured voice, but his conception of the role is somewhat in contradistinction to the music, and it cannot be said that he did full justice to it. Lola Artot de Padilla was a charming Margarete and Jadowker was highly satisfactory as Faust. Edmond von Strauss conducted.

A Première at the Cassel Opera

From Cassel comes the news of a successful operatic première. Georg Vollerthun's two act music drama "Veda" was performed by Conductor Laugs, and it is reported that the work won a more than conventional success. The libretto is based on an Indian tale and the action suggests "Bellini's "Norma." The young priest Yedor falls in love with the beautiful Veda and forgets his holy mission; he flees from the temple of the goddess Nardea, to whom he had dedicated his services, and joins the young woman. He is, however, followed by his teacher, the old fanatic priest Barvanu, who stabs Veda and succeeds in leading his pupil back to his duty.

The action itself is simple and rather monotonous, but Vollerthun's music is said to be highly dramatic and full of beautiful harmonies and melodies. The performance under Laus Laugs and with Eva von der Osten as Veda was excellent and the novelty made an impression upon the public.

The Nobel Literature Prize to a French Author

Romain Rolland, the well known French music litterateur, who wrote one of the best Beethoven biographies, received the Swedish Nobel Prize for literature for his novel "Jean Christophe."

Musical Notes

The St. Paulus Chorus of the Leipzig University Church celebrated the tenth anniversary of its foundation on November 10. This chorus is one of the most important singing unions of Leipzig and its concerts are largely patronized by the public.

Marianne Alfermann, one of the leading coloratura sopranos of the Berlin Royal Opera, has accepted an engagement at the Frankfurt Municipal Opera. She began her studies with the late Lamperti and finished with Moratti, his successor.

Otto Neitzel's opera, "Der Richter von Kauschau," was given at the Krefeld Municipal Stage with great success. The composer, who was present, was tendered an ovation.

Edgar Istel, the well known Berlin music critic and litterateur, who for a time wrote for the MUSICAL COURIER from Munich, has completed a comic opera entitled "Des Tribunal's Gebot," which had a very successful first performance on the Mayence stage. The work has also been accepted for production by the Vienna Royal Opera.

Bittner's one act opera, "Hoellisch Gold," was given recently at the Nuernberg Stadttheater, together with Clemens v. Frankenstein's "Rahab." The production of these two novelties proved of great interest.

From Cassel comes the news of the first performance of Friedrich E. Koch's new orchestral composition, "Skizzen aus dem Thueringer Wald," under the leadership of Robert Laugs.

M. Mrazec, the ultra-modern composer, whose latest opera, "The Isle of Abloe," caused such comment last year,

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*HANS TANZLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

PUTHAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.

*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.

HEINRICH HENDEL, Dramatic Tenor, Hamburg, Stadt Theatre.

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has completed a symphonic burlesque based on Wilhelm Busch's "Max und Moritz." The first performance of the work will occur during the present season at one of the Dresden Philharmonic concerts under the leadership of Edwin Lindner. It is the first time, so far as I know, that the famous "Bad Boys" have ever been set to music.

ARTHUR M. ABELL.

LOUISVILLE, KY.

The concert of the Cincinnati Symphony Orchestra at Macauley's Theatre on the evening of December 4 was one of the big musical events of the season. This was the first concert of the Fine Arts Association of which Ona B. Talbott is the managing director. The program consisted of the "Meistersinger" prelude, Beethoven's "Pastorale" symphony, Strauss' "Death and Transfiguration," and the Liszt E flat concerto played by Oliver Denton with the orchestra. It goes without saying that the performance, with Dr. Ernst Kunwald directing, was an artistic success from beginning to end. This was Mr. Denton's first appearance in Louisville, and he scored a decided hit with the audience by his technical dexterity and brilliant interpretation of Liszt's showy composition. The concert was unusually well attended and the audience a representative one both musically and socially.

Liederkrantz Midwinter Concert

On the evening of December 5, the Liederkrantz Society gave its midwinter concert at the Galt House. The principal feature of the program was Grieg's "Olaf Trygvasson" which was surprisingly well sung considering the short time given to its preparation. The soloists were Fred. Nuetzel and Mrs. William Scholtz. Although Mr. Nuetzel's part was brief, his work was effective, and Mrs. Scholtz as the "Wolf Woman" revealed not only a voice of unusual range but decided dramatic gifts. She sang also a group of songs by Schumann, Chadwick, and Del Riego. The concert was directed by Anthony Molengraft and the accompaniments were played by Mrs. Molengraft. On the evening of December 6 the choir of Calvary Church was heard in its third annual concert of Russian sacramental music, directed by Frederic A. Cowles. The members of this choir have sung together so long that it has attained a remarkable unity of tone and especially in the pianissimo passages, its work is of the highest rank. The program included numbers by Tchaikowsky, Tchesnokoff, Shvedof, Rimsky-Korsakoff, Gretschaninoff, Smirnov, Lvovsky, Ippolitoff-Ivanoff, Rachmaninoff, and Arkangel'sky. The Lvovsky number was sung in Russian, and not only received two encores at the time of its first hearing, but was repeated by request at the close of the program, and then again doubly encored. All the numbers were sung without accompaniment.

A Delightful Piano and Violin Recital

Thursday afternoon, December 7, Mr. and Mrs. Sol Marcossion were heard in a delightful piano and violin recital in the music room of Mrs. J. B. Speed, by an audience of invited guests. Mr. Marcossion was a former resident of Louisville and is always a welcome visitor. He played the Strauss E flat violin sonata in a masterly manner and the remainder of his program proclaimed him no less the artist. The Mendelssohn E minor concerto and two groups by Coleridge-Taylor, Cecil Burleigh, Dvorak, Kreisler, Schubert-Marcossion, and Paganini were the other offerings. Mrs. Marcossion raised the piano part of the compositions to the value of solos without in any way infringing upon the prominence of the violin.

Regular Concert of Quintet Club

The regular monthly concert of the Louisville Quintet Club was given on Tuesday night, December 12, with an "All-American Program." A piano quintet by G. W. Chadwick; string quartets, "To a Wild Rose," MacDowell, and scherzo, Arthur Foote; and Mrs. H. H. A. Beach's superb piano quintet, op. 67, made up the list. The concert was one of the best ever given by this organization, and was greatly enjoyed by a large audience.

Male Chorus Heard at Woman's Club

The Louisville Male Chorus, directed by Carl Shackleton, gave its last concert for this season at the Woman's Club, on December 14. The program consisted of ensemble numbers by Mendelssohn, Converse, Bossi, Alcock, MacDowell, Krug, Pobertsky, Duparc, Huhn, Woodman, and Bullard. The soloist was Peter J. Schlicht, baritone, who sang "When I Wake," Watts; "As the Gloaming Shadows Creep," MacDowell; "The Last Call," Sanderson, and a cycle also by Sanderson, "Nocturnes." The accompaniments were excellently played by Florence Blackman. This company of singers has become deservedly popular and the auditorium of the Club House was crowded to the doors.

Miss Jones Enjoyed Again

On Saturday afternoon, Ruth Jones, violinist, was heard in recital in the music room of Corneille Overstreet, with Mrs. Newton Crawford as accompanist. Miss Jones is yet in her early teens, but she has long passed the amateur stage and her playing ranks with that of many better known artists. Especially did she captivate her audience in the Bruch concerto. Her recitals always attract large audiences.

K. W. D.

A Talented Fulton Pupil

Among the many gifted pupils of Zoe Fulton, the well known singer and pedagogue of Pittsburgh, is Margaret Davis, who not only possesses a voice of much beauty, but a delightful personality as well. Miss Davis, a graduate of the Pennsylvania School of Music, and a student at Pittsburgh University, has appeared in public upon a number of occasions with much success.



LEOPOLD GODOWSKY
EDITOR-IN-CHIEF

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GOTHAM GOSSIP

Empire State Daughters' Concert—Jadassohn Suite Dedicated to Lewing—Southland Singers Concert, January 8—Ethel Crane Inherits \$50,000—"The Mad Monk" at Samoiloff Studio—Louise MacMahan Notices—Edward E. Scovill in Town—Two Buckhout Plaudits—Alice M. Shaw at Polish Bazaar—Brounoff at Next Manuscript Society—Two Torpadie Tributes

The National Society of the Daughters of the Empire State gave an interesting entertainment at Hotel Waldorf-Astoria, Thursday afternoon, December 21. Consuelo Furst pleased greatly in piano selections by Chopin and MacDowell, and vocal solos were given by Louise Haughworth, Aloris Havrilla and Mae Gordon. Miss Haughworth sang "The Empire State" by Collins; members and guests joined in the chorus. Mr. Havrilla was heard to advantage in songs by Huhn, German, Cowen and Massenet.

Miss Gordon is a dramatic soprano of ability and charm. Her numbers were "The Star" (Rogers), "Rose Dreamed She Was a Lily" (Brown), and "Als die junge Rose blühte" (Hadley), and captivated her listeners with the aria "Voi lo sapete" from "Cavalleria Rusticana" (Mascagni), after which an encore was demanded. Lucy Baker was the skillful accompanist.

Jadassohn Suite Dedicated to Lewing

A suite for piano, by Jadassohn, is dedicated to Adele Lewing, the New York pianist and teacher. It consists of "Widmung," "Frühlingsnähen," "Improvisata," "Scherzino," and was sent with a personal letter of the famous composer to Adele Lewing while she resided in Boston, asking her to accept the dedication as a token of his appreciation.

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Southland Singers' Concert, January 8

Mme. Dambmann, founder and president of the Southland Singers, is putting extraordinary energy into the coming concert and dance, January 8, Hotel Plaza, Grand ballroom. The executive ability of Mme. Dambmann is well known; she "gets things done." The chorus of forty charming young women will sing works by Clutsam, Turner, Thomas, Strauss, Grieg, Brahms, Saar, Rogers and Kampermann. These singers have been vigorously rehearsing under the new director, Philip James, and are sure to give a good account of themselves. The solo singers at this concert are to be Mina Chumslund (a Dambmann pupil), and Herbert Linscott, his first appearance in America. Incidental solos will be sung by Ethel Corsa, Florence Petsch and Adele Giordano. Marie Zentay, violinist, will play modern solos. Bernice Maudsley will be at the piano. Many out of town guests are expected, and the dance which follows is anticipated even as much as the concert.

Ethel Crane Inherits \$50,000

Ethel Crane, daughter of Charles B. Hawley, lamented American song composer, was bequeathed \$50,000 by A. Y. Pringle, the wealthy millionaire of Eatontown, N. J. Near relatives have instituted a contest.

"The Mad Monk" at Samoiloff Studio

"Ilidor, the Mad Monk of Russia" (Sergei M. Trufanoff), recently gave an interview to newspaper men in the studio of Lazar S. Samoiloff, Carnegie Hall. Leaning against the piano, he talked in very fluent English of his experiences in Russia, of his subsequent flight to Sweden, arrival in America, and the "muzzling process" attempted by Russian representatives in New York. Despite all this, however, he expects to print his experiences in a Jewish daily. The articles will appear simultaneously in Yiddish and in English.

Louise MacMahan Notices

Louise MacMahan, the well known soprano, who has been heard in many leading oratorios given in New York and vicinity, and who is one of the best paid sopranos of the Metropolitan district not long ago appeared in Flushing and Brooklyn, when local papers said:

As was to be expected Louise MacMahan scored a triumph. As an artist she has few peers on the concert platform.—Flushing Times.

Edward E. Scovill in Town

Edward E. Scovill, supervisor of music in the public schools, organist and director of the Protestant Episcopal Church choir of forty men and boys, Auburn, N. Y., was in New York during the holiday period visiting his daughter, Modena B. Scovill. He was for some years vice-president of the New York State Music Teachers' Association. His choir have given such works as the "Holy City," Buck's XLVI Psalm, the bass soloist being Dr. Reid, formerly of the Cathedral of St. John the Divine, New York. Miss Scovill, a pupil of Antoinette Ward, has established herself, and is now a successful teacher in the metropolis.

Two Buckhout Plaudits

Mme. Buckhout, "singer of dedicated songs," appeared recently in Meadville, Pa., and Hudson, N. Y., when two papers said of her delightful singing:

The program given by Mme. Buckhout was well received, and was indeed one of the most pleasing which has ever been given before a Meadville audience. Mme. Buckhout's voice is sure, of wide range, capable of beautiful tonal effects, and she completely charmed her audience with its beautiful qualities.—Meadville (Pa.) Republican.

Mme. Buckhout, the well known soprano, whose career, when she first became famous as Jennie Hall, will be recalled by music lovers, is enlarging her repertoire of dedicated songs. A new song has been written for her by Robert E. H. Terry, the talented organist of St. Andrew's Church. It is also understood that Mr. Terry is writing several other songs for her which she will include in her repertoire.—The Hudson (N. Y.) Republican.

Alice M. Shaw at Polish Bazaar

Alice M. Shaw, pianist and composer, had a prominent part in two concerts of Mme. Paderewski's Polish Bazaar, Hotel Gotham, December 19 and 20. She played Paderewski's "Legende," "Amourette" (Stojowski), "Satire" and "A Sea Idyll" (Thaddeus Jarecki). She is also the pianist of a recently formed instrumental trio, the others being Olga Ferlen, violinist, and Mrs. Robert Vaughan,

cellist. She is working with Vernon Stiles, tenor, preparing his important role in the new Victor Herbert opera, "Hearts of Erin."

Brounoff at Next Manuscript Society

"Ball Masque," a suite for violin and piano, in four parts, by Platon Brounoff, will be performed by Maurice Nitke and the composer at the coming concert of the Manuscript Society.

Torpadie Tributes

Greta Torpadie, who received such good notices from metropolitan newspapers at the time of her recital with Hans Kindler, the cellist, at the Comedy Theatre, wishes it is known that her mother, Mme. Torpadie, of Carnegie Hall, has been her only vocal teacher. The chorus of praises received by the fair singer should go in part to her instructor, who guided her on the path of vocal success. Two notices which have not yet been printed, follow:

Mrs. Torpadie's pleasing art is already familiar to New York music lovers.—Evening Mail.

With a picturesque setting, that looked like a Washington Square studio, Greta Torpadie, lyric soprano, sang in the Comedy Theatre yesterday afternoon to the manifest pleasure of her audience. Her program included classic songs and works by Scandinavian and other modern composers. This singer shows a steady growth and her recital yesterday marked further progress in her artistic career.—Evening Telegram.

NEW YORK CONCERT**ANNOUNCEMENTS****Elena Gerhardt With Philharmonic**

After three weeks devoted to preparations for the second part of the season, the Philharmonic Society of New York resumes its public activities Friday afternoon, January 5, with a regular subscription concert. Elena Gerhardt, soprano, will be the assisting artist. The chief orchestral numbers include Dvorak's fourth symphony, and Debussy's two nocturnes, "Clouds," and "Festival." The last two compositions have not been heard in New York for some time. Elena Gerhardt appears for a second time with the Philharmonic on Sunday afternoon, January 7. In addition to a group of Lieder with piano accompaniment the soloist will sing three songs by Richard Wagner with the orchestra. On the same program Conductor Stransky has placed the following orchestral numbers: the prelude and "Love Death" from "Tristan and Isolde," Carl Goldmark's melodious symphony "A Rustic Wedding," and Smetana's "Vltava."

Two features of the festival celebrating the seventy-fifth anniversary of the Philharmonic's foundation will be the first appearance with the orchestra of the New York Mendelssohn Glee Club, and the first visit to New York of the Bach Choir of Bethlehem, Pa.; the latter organization will be heard outside of Bethlehem for the first time, thanks to the generosity of Charles Schwab, at whose expense the 300 Pennsylvania singers will be brought to New York.

Oliver Denton, January 15

Monday afternoon, January 15, Aeolian Hall, Oliver Denton, pianist, will give his first New York recital in a program which includes the toccata and fugue in D minor, Bach-Busoni, and Chopin's sonata in B flat minor, the third movement of which takes the form of the celebrated funeral march. A Brahms group, Schumann's études "Symphoniques," and a small Chopin group complete an interesting program.

Vacation Association's Gala Concert

Tuesday evening, January 16, at the Metropolitan Opera House, Ignace Paderewski, pianist; Fritz Kreisler, violinist, and the Boston Symphony Orchestra, directed by Dr. Karl Muck, are announced for a "Vacation Association's Gala Concert."

Symphony Society Program

At the pair of afternoon concerts to be given by the Symphony Society of New York, Walter Damrosch, conductor, Friday, January 5, and Sunday, January 7, Alma Gluck will be the soloist. The complete program will be as follows: Symphonic impressions, "Alba Triste," "Nel bosco," "Il ruscello," from "Primavera in val di sole" (Zandonai); "Casta Diva," from "Norma" (Bellini), Alma Gluck; Italian serenade (Wolf), group of Creole songs (arranged by Zimbalist), Alma Gluck; symphonic variations, "Istar" (d'Indy).

Leopold Godowsky and Idelle Patterson to Sing for Mozart Society

Leopold Godowsky, pianist, and Idelle Patterson, soprano, are the soloists announced for the third afternoon musicale of the New York Mozart Society, Mrs. Noble McConnell, president; Hotel Astor, Saturday afternoon, January 6.

John McCormack at Hippodrome, January 7

John McCormack opens his Eastern tour at the New York Hippodrome, Sunday night, January 7. He will pay

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his third visit to Richmond two days later. On the 11th he is to appear at the Metropolitan Opera House in Philadelphia, and on the 14th at the Brooklyn Academy of Music.

Mr. McCormack is enjoying a three weeks' holiday in New York City.

Helen Stanley at Aeolian Hall, January 10

Helen Stanley, soprano, recently heard with the Barrère Ensemble, and earlier in the season at the Manhattan Opera House, will give a song recital in Aeolian Hall, Wednesday afternoon, January 10. Miss Stanley was for several seasons a member of the Chicago Opera Company and recently she toured with Geraldine Farrar and the Ellis Opera Company.

Argentine Pianist to Play at Aeolian Hall, January 12

Eva Liminana, a young Argentine pianist, will give a recital at Aeolian Hall, Friday afternoon, January 12. Miss Liminana is still in her teens although she has played in South America and in Europe for several years.

Merle Alcock, Aeolian Hall, January 25

Merle Alcock, contralto, will be the soloist, January 25, at the New York Life Insurance Company's Choral Society concert, Aeolian Hall, New York.

Seagle, January 11

Oscar Seagle, baritone, Aeolian Hall, January 11, with Richard Hageman accompanying.

Herman Sandby to Include His Own Concerto at New York Recital, January 16

At Herman Sandby's second New York recital, which will occur January 16, at Aeolian Hall, the Danish cellist-composer will play his own concerto in D major.

At its first performance, with the Philadelphia Orchestra, this work was hailed with the utmost enthusiasm. Later, it was given by the same organization in Atlantic City, where it called forth a similar ovation. It was done next at a Scandinavian concert in Carnegie Hall, New York, last spring, under the direction of Ole Windingstad, and again was warmly received. This season Mr. Sandby has played his concerto by request at his recitals in Lancaster and Carlisle. At his recital Richard Epstein will be at the piano.

Mr. Sandby's debut as a composer was unique. As a boy of seventeen he returned to Copenhagen from the Frankfurt Conservatory, with a parcel of manuscripts, which, while he was being educated as a cello virtuoso, he had produced unknown to his teachers or family, who strongly objected to his giving time to composing. But, as he was impatient to hear his works, with his first earnings he engaged secretly the Symphony Orchestra of Copenhagen to play his manuscripts privately for him at the Grand Palais, Sandby wielding the baton himself. He had invited no one; neither critics nor friends; but somehow

his work had impressed the orchestra men, and the event became the talk of the town.

Sandby was not a little surprised when Edvard Grieg sent for him and asked to see his manuscripts. This was the beginning of a warm friendship between the famous Norwegian and the promising Dane.

MINNEAPOLIS

Symphony Orchestra Figures Largely in Music of Week —Jean Cooper Heard at Orchestral Concert and in "The Messiah"

Minneapolis, Minn., December 25, 1916.

The Minneapolis Symphony Orchestra continues to demonstrate that it is making strides toward perfection. The performance Friday evening, December 15, was one of distinct merit. Goldmark's symphony, "In Springtime," Tchaikowsky's symphony No. 5, in E minor, op. 64; Dvorák's scherzo capriccioso, op. 66, and the tone poem, "Finlandia," by Sibelius, were the program numbers.

Florence Macbeth was unable to appear as soloist, due to the sudden death of her father, so, at short notice, Mischa Leon took her place. He has been a resident of Minneapolis under the name of Edmond Kraus. His numbers were the "Credo," from "Othello" (Verdi) and the "Flower Song," from "Carmen" (Bizet). He was in excellent voice and was enthusiastically received.

An Enjoyable Sunday Concert

As builder of a program appropriate for the Christmas season, Emil Oberhoffer has the heartfelt thanks of the vast audience which attended the Sunday concert December 17. The Turkish March from the "Ruin of Athens" (Beethoven), the overture to "Fidelio," op. 72; No. 4 (Beethoven), and the "Unfinished Symphony" (Schubert) were among the numbers. The string section was at its best in the aria for the G string by Bach. The Wolf-Ferrari overture to "Secret of Suzanne" was another exquisite bit. Popper's "Requiem," for three solo cellos and orchestra, was beautifully played by Messrs. Van Vliet, Fischer and Erck. The only striking contrast on the program was the last number, "L'Automne," from the ballet "The Seasons," by Glazounow, which was played with dash and finish.

The soloist, Henry Williams, harpist, with the orchestra played the Widor choral and variations arranged for harp and orchestra. This was his eighth appearance as soloist at these concerts.

Jean Cooper, Soloist With Symphony Orchestra

The concert given by the Minneapolis Symphony Orchestra, December 24, at the Auditorium, was especially arranged for the holiday spirit. Liszt's "March of the Magi," from the oratorio "Christus," opened the program and the Bantok overture to "Pierrot of the Minuet" followed. These two numbers gave us the real Christmas mood and Tchaikowsky's suite, from the ballet, "Casse-Noisette," was a fine third number. Humperdinck's "Dream Pantomime," from "Hänsel and Gretel," was beautiful in its simplicity, and the "Siegfried" idyl, by Wagner, made a deep impression on the large audience. Chadwick's symphonic sketch, "Noel," closed this program.

Jean Vincent Cooper, contralto, contributed two arias. She was successful, as was attested by her engagement for the orchestra's spring tour in 1916 and the re-engagement for the 1917 trip. She graciously responded to the applause.

Annual Performance of "The Messiah"

The longed-for annual performance of "The Messiah" was given at the Auditorium on the evening of December 25 with such distinguished musicians as Anita Rio, soprano; Jean Vincent Cooper, contralto; Warren Proctor, tenor; Henri Scott, basso, and Emil Oberhoffer, director. The Philharmonic is the energetic local chorus (225 voices) to see that we enjoy this great annual treat. The Minneapolis Symphony Orchestra formed a fine background for this superb work of Handel. The soloists were all applauded to the echo and the success of the whole work was due largely to Mr. Oberhoffer. R. A.

Distinguished Operatic Artists to Give Reception for Mme. Theodorini

Cards have been issued in the names of Frances Alda (Mme. Gatti-Casazza), Enrico Caruso, Giuseppe de Luca, Antonio Scotti, and Andrea de Segura, of the Metropolitan Opera Company, for a reception and tea to Mme. Helena Theodorini, to be held on January 11 at 5 o'clock in the afternoon at the Waldorf-Astoria. The object is to present Mme. Theodorini who has just come to New York and opened a vocal studio at 5 West Eighty-second street, to the musical and social public of the city. Mme. Theodorini, herself formerly a most distinguished artist in Italian opera and associated with all of those who are tendering her this reception, retired some ten years ago from the stage to devote herself exclusively to teaching, and she has the unique honor of being the only teacher in the world with a recommendation from that master singer, Enrico Caruso, as well as from practically all the other leading artists and composers of the present day.

Two Gifted Roderick Pupils

Edna Schaffter, of Baltimore, and Irene See, of New York, are two unusually gifted pupils of Emma Roderick, the well known vocal teacher of the metropolis. Both have soprano voices of beautiful quality and also are endowed with much charm of personality. Mrs. Schaffter is a familiar figure in the musical world as a concert and church singer of merit, and Miss See already is making many friends in the concert field.

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interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received—Editor's note.]

Nordica and Bayreuth

"Did Madame Nordica ever sing in Bayreuth? Some one said she sang there many years ago, while another said that all her singing in German opera had been done in America. Will you please answer this?"

Madame Nordica certainly sang in Bayreuth. She may have sung there more than once, but the following account taken from The Sunny Side of Diplomatic Life will serve to answer your question. The letter is dated Bayreuth, 1893:

"Madame Nordica has been singing throughout the season. Her Lohengrin is Van Dyke and Gruning plays Tristan to her Isolde. Her voice is charming and she sings very well, besides being good to look at. She has a promising affaire de coeur with a tenor called Döhme, Hungarian by birth, and, I should say anything by nature. He is handsome bold and conceited, and thinks he can sing Parsifal. Madame Nordica, has, I believe, sung for nothing, on the condition that her fiancé should make his debut here previous to taking the world by storm, but Madame Cosima, with foresight and precaution, has been putting him off (and her on) until the last day of the season which was yesterday. Then Frau Cosima allowed him to make his appearance, upon which he donned his tunic, put on the traditional blond wig, took his spear in hand and set forth to conquer. His first phrase, 'Das weiss ich nicht,' which is about all he has to say in the first act, was coldly received. However, his bare legs and arms were admired from the rear as he stood his half hour looking at the Holy Grail. In the second act where he resists Kundry's questionable allurements he did passably well, though he gave the impression that even for a reiner Thor—the German for a virtuous fool—she had no charm. She was a masterful, fat and hideous German lady, and when she twisted a curl out of her yellow wig and sang 'Diese Loche' and cast her painted lips at him with the threat, 'Diese Lippe,' he remained hopelessly indifferent, with a not-if-I-know-it expression. He was neither a singer nor an actor, and did not have a shadow of success. But he thought he had, and that was enough for him. It is not allowed in Bayreuth to show any sign of approval (or the contrary) until the curtain falls on the last act of the last performance. Then the public calls the artists out, en masse.

Parsifal came with the others, and looked more like an Arab beggar than anything resembling Parsifal. Madame Nordica took her fiancé off the next day. She received from Madame Cosima a lace fan, with thanks for her exertions during the Bayreuth season, but she was repaid enough by the satisfaction of seeing her fiancé make his debut, his first and last appearance, I fancy."

How to Become a Violinist

"I am anxious to learn how to play the violin. Do you think an hour a day is enough to practice? How soon can I play in public?"

It does not seem as if one hour a day would enable you to make very rapid progress. The violin is a difficult instrument to learn and requires great patience, much practice and, so it seems to me, many years of study. The earlier in life one begins the study of the violin and the training of the hands for that instrument, the better the results. It is not unusual for children of four to commence to play, small violins being made adaptable for the little hands. To take up violin at your age means much drudgery and an hour a day devoted to it would mean slow progress. Playing in public depends upon several things. Before a country audience of friends, you might play without being criticised severely, but the same playing before an audience accustomed to good music would be quite another matter.

Professional violinists practice many hours each day, as the wife of one of the best known said: "My husband has his violin in his hands all day." The fingers must be kept supple, the ear kept trained; in fact all musicians practice hours every day to keep themselves "fit" for their public appearances.

If you decide to take lessons, be sure to select a good teacher one who will give you a thorough foundation upon which to build. If you can practice only one hour a day, do that so well and thoroughly that you obtain the best possible results. But do not expect to become a "soloist" until after many months of hard work.

Where Are the Words of "The Messiah"?

"Are the words of 'The Messiah' taken from the Bible? I have looked all through the New Testament for 'I Know That My Redeemer Liveth' and cannot find them."

Yes, the words of "I Know My Redeemer Liveth" are from the Bible, but you make the mistake that the majority of people do in thinking that they are to be found in the New Testament. They sound more like that part of the Bible.

The words of the solo that you mention are taken from the book of Job, the nineteenth chapter, the twenty-fifth and twenty-sixth verses.

This same question was asked me a few years ago in Paris by an American who would not believe that the words came from the Old Testament until shown the passage.

Few singers pay much attention to the words giving most of their thought to the music they are singing. A man who had sung the bass part in "The Messiah" twenty-three years in succession only had a vague idea that the words were Biblical, because all oratorio words were associated with the Bible, but he thought they were changed to suit the music, whereas the words are, at least, of "I Know That My Redeemer Liveth," exactly as in the book they are taken from.

What Is the Date of "Cavalleria Rusticana"?

"Can you tell me what year 'Cavalleria Rusticana' was first performed and where? How long ago was it?"

"Cavalleria Rusticana" was first performed in Rome at the Teatro Costanzi on May 20, 1890, with Gemma Bellincioni and Roberto Stagno in the principal roles. Librettos of operas had been sent to different Italian composers with the promise of a large prize to the victorious competitor. The operas were given in Rome, many prominent people being asked to hear them. After a number of the operas had been played and condemned with hisses "Cavalleria Rusticana" was the next on the list. The audience was enchanted when the overture was played and as the opera progressed the enthusiasm increased. When the author was called out, Mascagni was pushed out on the stage much against his will apparently, "looking very shabby in an old gray suit with trousers turned up. . . . His hair was long and unkempt, his face haggard and thin—evidently he had been starved and unwashed for weeks."

The audience went wild, rose to its feet and cheered vociferously. When the intermezzo was played the applause was thunderous.

Mascagni was called before the curtain at least twenty times, but he did not "beam with joy and pride at such an

ROSA RAISA

in "FALSTAFF"

The tragic power of Miss Raissa heretofore noted in "Cavalleria Rusticana" transfers itself nimbly to the genial realms of comedy. Miss Raissa would be an attractive Mistress Ford on the spoken stage and in the swift pattern that Verdi's showman's brain suggested as the characterization of this merry wife, she found a happy medium of vocal expression.—Stanley K. Faye, in the Chicago Daily News, Dec. 19, 1916.

Rosa Raissa proved an ingratiating and skilled comedian; as Mrs. Ford she defined her talent and personality. She was handsome and beguiling, deft, sagacious, keen. She sang with better taste, with a sense of measure, with a sane use of her many gifts.—The Chicago Tribune, Dec. 19, 1916.

Miss Raissa's fun with the role of Mrs. Ford was fast and her singing a bit of wit in itself.—James Whitaker, in the Chicago Examiner, Dec. 19, 1916.

On Miss Raissa fell the most taxing bits, and she did them very cleverly, tossing them off as though they were really but the simple things they sounded.—Karlton Hackett, in the Chicago Post, Dec. 19, 1916.

Her excellence in a comedy role came as a pleasant surprise.—Edward C. Moore, in the Chicago Daily Journal, Dec. 19, 1916.

Miss Raissa as Mrs. Ford supplied the last link in her chain of accomplishments—the gift of comedy—a rare gift, you will admit. Last evening Mrs. Ford stamped her as one of the most versatile artists of the company. Her voice, too, took on a delicious lightness, and all her work was of superior finish and surety.—Herman Davies, in the Chicago Evening American, Dec. 19, 1916.



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ovation, only looked shy and bewildered." He had been living in a garret without means to provide food for himself, wife and baby. It was said that the only instrument he had when he wrote the opera was an accordion. His wife was only nineteen years old. He was given the large sum of prize money and immediately received orders to begin another opera. The authority quoted asks: "Will that be as good? One says that necessity is the mother of invention; it seems that in this case poverty was the father of 'Cavalleria Rusticana'."

CINCINNATI

Dr. Kunwald and Orchestra Offer Beethoven Menu—
"Pop" Music Enjoyed by Masses—Conservatory Programs

Cincinnati, Ohio, December, 23, 1916.

This week's pair of symphony concerts was devoted entirely to Beethoven. Doctor Kunwald's love for Beethoven is well known, and this was conspicuously evident at yesterday afternoon's concert. In fact, conductor, orchestra, and soloist seemed fairly to revel in their task of presenting the great master to the large audience present. The "Leonore" overture, No. 2, auspiciously opened the program. Emil Hermann, our gifted and popular concertmaster, was the soloist. Mr. Hermann has appeared in this capacity regularly each season for the last six years, but never was his rare equipment as a musician and violinist more manifest than when he played the Beethoven violin concerto on this occasion. It was a noble performance. As an encore he played the well known aria of Bach.

The seventh symphony, the third and last number of the program, was a delight to listen to, and held the audience in rapt attention from the first to the very last measure of its performance.

Third "Pop" Concert

At Music Hall last Sunday afternoon, the usual sold-out-house audience listened to the third popular concert of the season by the Cincinnati Symphony Orchestra. The program offered by Doctor Kunwald was a very acceptable one, if one may judge from the applause bestowed upon each and every number of it by the mass of hearers present. Beethoven's "Egmont" overture and two Rumanian rhapsodies of Enesco were among the performances that seemed to please most. One of the latter had to be repeated. The march from Gounod's "The Queen of Sheba," Wagner's "Rienzi" overture, the intermezzo from the "Tales of Hoffmann," and the first of the Slavonic dances of Dvorak were the other numbers played.

At the Cincinnati Conservatory

On Wednesday evening last, the Cincinnati Conservatory of Music orchestra, under the leadership of P. A. Tirindelli, gave a concert at Conservatory Hall. As always at these concerts, the place was filled to overflowing, and the audience very enthusiastic. Besides the orchestral numbers, which included such compositions as the D major sonata of Mozart and the "Toy" symphony of Haydn, there were several solo pieces, a group of songs given by Marguerite Hukill, pupil of Minnie Tracy, and a movement of the Mozart, A major, piano concerto played by Anna Meade, pupil of Ray Staater. There were also singing by a chorus of ladies' voices and several recitations with accompanying music. Among them one with music by Edgar Stillman Kelley.

"America Our Pride"

Louis Oesterle has written the words and music of a new national anthem, "America Our Pride," which is to be commended for its easy melodic flow, its convenient compass, and its simple and direct harmonies. It is eminently suitable for choral use and it cannot but appeal to the public. The great difficulty is to get these national anthems accepted. If Louis Oesterle can get up a revolution or a war he may speedily make his hymn famous, otherwise he must abide his time.

A new hymn of considerable merit, especially as to the words, has just been published by the New Singing Society. The poem is by Henry van Dyke, recently of the United States diplomatic service, and the music is by L. Camilleri. It is called "Peace Hymn of the Republic," and is published in three forms, viz.: for solo voice or unison with piano accompaniment, for men's voices T. T. B. B. and for mixed voices S. A. T. B. The words have a fine patriotic ring and their literary style is high. The music has an attractive melodic grace and is well arranged for the voices. This will be thoroughly effective when sung by a good chorus.

Allen Hinckley as Hagen

"Allen Hinckley came to Chicago to sing Hagen. He had a master makeup. For the first time I saw a Wagnerian character look the sinister devil of his recurrent villain," declared the Chicago Examiner, under the heading, "Allen Hinckley Wins Favor." The comment is made regarding his appearance there, the early part of December, in a performance of Wagner's "Die Götterdämmerung," given at the Chicago Opera. The Evening American spoke of his work as "admirable" and his voice as "excellent." The Evening Post remarked the "convincing power" of his interpretation of this role, stating "Mr. Hinckley was the true Hagen, the evil principle, sang with understanding and power, and made a great individual success." "Allen Hinckley was back for a single performance, repeating his sane, fine, credible Hagen," said the Tribune, and the Herald's opinion was that he "made much" of the role. Of this cast, which included Mr. Hinckley, the Daily Journal made the statement that "probably the entire world would have to be thoroughly sifted over before a cast any better or as good could be found."

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MISCHA LEVITZKI, PIANIST

The Picturesque Life Story of a Young Artist

Last Friday evening a great many people down in old New York hurried through supper with unusual dispatch so as to get to Public School No. 65, on Eldridge street, close to Canal, a few minutes earlier than their neighbors. From every nook, corner and byway they came (there are many nooks, corners and byways in that part of New York) until the big assembly hall of the old school was more than comfortably full—to be exact, was uncomfortably full. They ranged all the way from Americans of a dozen years to Americans of six dozen years, who had not been Americans at all when they were born.

And before the big Baldwin grand on the platform in the assembly hall there sat a young man who only five short years ago had himself been a New York schoolboy. He played to them. He played to them for an hour and one-half steadily, some of the finest works of the greatest masters. While the music went on they sat in breathless silence. Every time it ended there was an outburst of applause which sounded like a battery of French 75s. And when he had ended his program they crowded up about the platform and insisted until he had played almost another full program. They showed their appreciation and knowledge of the artist's work by calling out the names of the compositions that they wished to hear as encores.

It was a recital organized by one of the many busy societies which the East Side has evolved for the good of the East Side. Every one paid—not much to be sure, but a regular admission—to hear this concert and every cent went toward a definite object to the advantage of the East Side. This recent schoolboy, who had just come back from Europe a finished artist, though hardly nineteen years old as yet, gave his services and truly rejoiced in playing for the pleasure, enjoyment and advantage of these people. The young man who played was Mischa Levitzki. That does not sound like what one usually calls a real American name, but Mischa Levitzki's personality is absolutely American. He was born in a place called Kremenchug. Kremenchug, as perhaps you have guessed, is not an American city. It is situated on the river Dnieper in southern Russia in the district of Poltava. Perhaps it will fix things a little more firmly in your mind to know that it is about as far up the river from Kiev as Boston is from New York, some 200 miles. For the sake of future historians be it recorded that this happened in May, 1898. Mischa's father had lived in America for a great many years previously and had long ago become an American citizen. Now he was back in Kremenchug, his native town, and the owner of a factory where cigarette papers were made. The Russians are very fond of cigarettes and there are a great many millions of Russians who need a great many billions of cigarette papers.

Mischa had three older brothers who were taught to play some instrument as part of their general education. The oldest played the violin, the second the cornet (horn). When Mischa was about four years old, his oldest brother and some friends of the family organized an amateur orchestra which would frequently have its rehearsals in the house of Mischa's parents. During these rehearsals, the little Mischa displayed such unusual interest that for fun the family bought him a little violin. At times it would be tuned, and Mischa would be asked to accompany something. He displayed a marvelous sense of rhythm, changing tempo and measures instantaneously according to what was played. The family decided to teach Mischa the violin. When Mischa was six the family moved to Cherkass, a city in the district of Kiev. The removal was necessary because the three older brothers were now students at college (gymnasias) in the city of Cherkass. In a family who lived not far away down the street was a lady of the house who was both a lover of music and a capable pianist. Mischa used to go there regularly and listen to her play the piano. She noticed his interest in music and knew of his fiddle, so she proposed to teach the youngster something about piano playing, only this was to be done in secret so that it might be a surprise for Mamma and Papa Levitzki. After three or four months of work and practice the Levitzki family, Mamma and Papa Levitzki and

the brothers were invited down to tea one afternoon, and you can well imagine their surprise when seven year old Mischa sat down at the lady's piano and played little solos and four hand pieces with his instructress. There was pride and pleasure as well as surprise in the hearts of the Levitzki family and it was decided then and there, once for all, that Mischa was to follow his musical instincts—that is, if they kept on instincting, which they did, as any one who has heard him play in recent years can testify.

To give Mischa the best musical opportunities the family went to Warsaw, where Mischa was immediately taken by the great Polish piano pedagogue, Michailowski. The greatest musicians of Warsaw, Melinarski, Bartsevitch and others, took a profound interest in the boy, predicting for him the most brilliant future. The unsettled political situation in Poland, however, and a turn in business, sent the Levitzki family back to New York, and Mischa, eight years old, became a New York schoolboy, first in Brooklyn and afterward at Public School No. 10, at the corner of St. Nicholas avenue and 117th street. At the same time he kept on with his music, going to the Institute of Musical Art, and working there for four years with that splendid master of the piano and instructor in the art of playing, Sigismond Stojowski. When he was nine years old, that is, just after he had begun his work with Stojowski, the latter, recognizing the exceptional talent in the boy, asked his fellow countryman and good friend, Ignace Paderewski, to hear him play. Mischa was lacking neither in diplomacy nor the ability to play the piano well even in those days. He chose to play three of Paderewski's own compositions, the "Minuet," the "Scherzino" and the "Chant du Voyageur." Paderewski was as much struck with the boy's exceptional talent as Stojowski had been, one good proof of which is the fact that only three or four weeks ago he recalled the hearing in conversation with Levitzki's manager, Daniel Mayer. After three years more with Stojowski, Mischa and his family made up their minds that he should go abroad for further study, and at the advice of Stojowski he went to Berlin to work with Ernest von Dohnanyi. Dohnanyi was then, as he is now, the head of the piano department of the Hochschule für Musik at Charlottenburg, a part of Berlin. Mrs. Levitzki went along to look out for her thirteen year old boy. He was a very independent little chap, however, and for his first interview with Von Dohnanyi, went alone one Saturday morning to his home.

"I am sorry," said Von Dohnanyi, "my class at the Hochschule is supposed to have eight members. I am allowed to take four more if I want to and I already have them. There is no possible chance for me to take you."

"Well," said the little American boy—in English, by the way, for he did not speak German in those days—"as long as I am here, perhaps you will let me play for you."

Von Dohnanyi consented, opened the piano himself, screwed up the stool so the boy could reach the keyboard

comfortably and sat down to listen. At the end of twenty minutes he arose.

"That is enough," said he. "You will have to take the regular examination of course, but that is only a matter of form. I will teach you. The examination is at 10 o'clock tomorrow morning."

So at 10 o'clock the next morning Mischa presented himself at the Hochschule where the jury of grave and reverend seniors was assembled. He proposed to play the Mendelssohn G minor concerto and to his astonishment Von Dohnanyi opened the second piano, sat down and started to play the orchestral part. Needless to say there was no question of his admission. He became the last one of Von Dohnanyi's baker's dozen of scholars. Incidentally the fact that he was the thirteenth of the class most decidedly did not seem to bring the traditional ill luck with it. His entrance into the Hochschule took place in October, 1911, and was the beginning of nearly four years of hard, steady work. Von Dohnanyi was always strictly impartial with his pupils, taking equal interest in all. But after the young American had been working with him several months he chose to prepare the "Kinderzzenen" for a lesson, playing them in a way which won the special delight and approbation of his teacher. From that time on the master took particular interest in his work, helping at every opportunity to forward his interests. In March,



MISCHA LEVITZKI,
Pianist.

1914, young Levitzki gave his first public recital in Berlin, choosing a very modest (!) program for a boy of fifteen, including such trifles as Beethoven's Thirty-two Variations, the Wallenstein sonata, Schumann's G minor sonata, the Chopin F minor fantasia and Liszt's thirteenth rhapsodie. Word of the extraordinary pianistic genius of the boy had been spread abroad and Bechstein Hall was filled even at this first recital. The enthusiasm of his audience can only be described by the adjective tremendous and the press

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ROUTE 1916

Dec. 17, Des Moines Dec. 24, Minneapolis Dec. 31, St. Paul

1917

Jan. 7, Duluth	Feb. 25, San Francisco	Apr. 1, Los Angeles
Jan. 13, Winnipeg	Mar. 4, San Francisco	Apr. 11, Salt Lake City
Jan. 22, Calgary	Mar. 11, Oakland	Apr. 15, Denver
Jan. 29, Vancouver	Mar. 18, Stockton	Apr. 26, Lincoln
Feb. 4, Seattle	Mar. 25, Fresno	Apr. 29, Omaha
Feb. 11, Portland	Mar. 25, Sacramento	May 7, Milwaukee
Feb. 18, San Francisco	Mar. 25, Los Angeles	May 14, Palace, Chicago

accorded to him a chorus of praise, such as rarely—if, indeed, ever before—is accorded a young pianist at his debut. Best of all he was taken by critics and public alike with the utmost seriousness as a finished musician and pianist. There was no talk of his being a "Wunderkind," that worst character of all in the musical world. In that same spring of 1914 he gave recitals in Antwerp and Brussels, in both of which cities he played on his way to London to meet Daniel Mayer, who, it was planned, was to become his manager, and in the Belgian cities met with the same enthusiastic reception and unanimous praise as had been accorded him in Berlin. The conference with Daniel Mayer took place and arrangements were made for his first London recital in April, 1915, but fate took the form of the great European war, deciding otherwise. The outbreak of the war found him back in Berlin and during the first winter, 1914-15 he played eleven times in the German capital, each time for the benefit of one war charity or another. The second season of the war saw the real beginning of his professional career. Recitals followed one another in rapid succession in Berlin, Leipzig, Vienna and Budapest and various smaller cities of Germany and Austria-Hungary, each one winning for him the same tremendous success which he had already attained in Berlin. In the Hungarian capital he first appeared with Von Dohnanyi, who is a native of Budapest and perhaps the one artist most beloved by its people. They played together the concerto in D for two pianos by Mozart with the Philharmonic Orchestra. The scene was in the great auditorium of the Néopera (Folk's Opera) in Budapest. The unique building seats over 5,000 persons in one great parqu岸 and a single low balcony. When they had finished there was indescribable enthusiasm. The audience rose to its feet as one man, hand clapping, waving handkerchiefs and cheering until they were obliged to give an encore. Luckily they had a Mozart sonata prepared, which they had played at a recital several weeks before, and from which they played one movement. At the advice of Von Dohnanyi the next day Levitzki announced his own recital, which was given at only three days' notice, as he had to leave to fulfill an engagement in Christiania. In those three days every single seat of the hall was sold, although previous to the appearance at the Néopera he was absolutely unknown in Budapest. Again the story was one of a clamorous success. From Budapest he went straight to Christiania where he was equally unknown and where in consequence the hall was only half filled at his first appearance. But after the furor created by this first recital he gave three more within the following twenty days and oversold the house each time. Early in 1916, learning that Mr. Mayer, with whom he had already made arrangements for his management, as has been said, had established a New York office, he determined to return and conquer the country of his home as he had foreign countries. He returned to New York in April, 1916, intending to appear in recital at once. He was severely ill and in the hospital for a period of nearly four months immediately after his return. His first New York recital was given on October 17. The public greeted him with the same eagerness and warmth of appreciation which had been his across the ocean, and the critics—well, press notices have already been printed in the MUSICAL COURIER. They are extraordinary, doubtless the most enthusiastic, unanimous and spontaneous greeting ever accorded to a young pianist by the New York press. For his third New York recital, January 19, at Aeolian Hall, he has chosen a most interesting and in many features quite unhackneyed program which at once illustrates the broad caliber of his artistic conception:

Sonata in A major Mozart
Gavotte Gluck-Brahms
Six Variations ("Turkish March") Beethoven
Fantasie, F minor, op. 49 Chopin
E sharp major nocturne Chopin
Three études Chopin
Preludes Chopin
Mazurka Chopin
Waltz, A flat major Chopin
Barcarolle Rubinstein
Staccato étude Rubinstein
Thirteenth rhapsodie Liszt

There is no need here of uttering a prophecy as to the future career of Mischa Levitzki. It is the unanimous opinion of writers on music wherever he has appeared that not for decades has a young man stepped into the pianistic world so well equipped for his task by nature and so thoroughly educated to fulfill it. Mischa Levitzki is not a promising artist. He is an artist in whom promise has already been fulfilled, notwithstanding that his nineteenth birthday is still several months off. Further development is bound to come, in spite of the completeness of his present artistic and technical appointment, but it is a development that will begin only at the point where that of a great many other pianists has terminated.

How "The God Who Made Himself" Learned to Write

The fifth chapter of "The God Who Made Himself," by George Edwards, has just been placed on my desk. It is entitled "How He Learned to Write," and a hasty glance through it indicates that it has all of the charm and bright poetic fancy, combined with a philosophical grasp and an insight that can only be the result of deep learning, that was shown in the preceding chapters.

This chapter tells of the early efforts of scribes to note down that which was played and sung, but it is not told in dry terms such as the historian uses, but as a fairy story. Indeed it is so like a fairy story that one must stop at times and recall that the hero of it is music, to get its real meaning. It tells in an entertaining way, and with a wealth of dry humor or satire, the gradual rise of the church and how the church almost succeeded in claiming music for its very own and in making ecclesiastical music the only music. How the real substance and life and blood of music comes not from the church but from every day life is charmingly told.

The author's description of the organ is no less quaint. Here it is, in part: "Now all the kinds of flute and bugle in

the world had been set on end and attached to a keyboard, and the whole was called an organ."

Further on the matter of equal temperament is also dealt with, and the invention of the piano, and so on.

This chapter, like the others, is followed by notes (for grown ups), which explain not only the matter at hand, but give the author's authority for his beliefs. To the musician who goes deeper into music than the keyboard the list of references given in these notes would alone be worth the price of the book. Many works are here mentioned that are certainly unknown to most musicians, or whose association with music is imperfectly understood. The matter is also carried out in so non technical a manner that it could be read with profit by any one, even by persons with no knowledge of music.

F. P.

The Popularity of Frank Bibb's

"Rondel of Spring"

It is very doubtful if any song by an American composer has found its way on more recital programs during the scant years of its appearance than Frank Bibb's "Rondel of Spring." This is scarcely wondered at, for from every standpoint and especially that of a vocalist, it is an extremely effective number and one that is bound to please an audience. It is published by G. Schirmer and the second edition already came from the press some time ago. In the five weeks between October 25 and the beginning of December five artists—Louis Graveure, Christine Miller, Lora Hoffman, Myrtle Moses and Frances Ball—sang it on eleven different recital programs. Other artists who are using it regularly are Florence Anderson, Otis and Kathleen Hart Bibb.

Cavalieri and Muratore to Tour California

After the close of the Chicago opera season, Lina Cavalieri and Lucien Muratore have been booked by L. M. Berry, of Los Angeles, Cal. for several concerts throughout that State, and will fill engagements from February 15 to March 15. Doubtless this prominent pair will meet with the same unqualified success in concert that is theirs on the operatic stage.



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Nelda Hewitt Stevens

SOPRANO

Extracts of Press Comments on Her
New York and Boston Recitals

New York Times, December 13, 1916:

Nelda Hewitt Stevens gave her first recital here yesterday afternoon, presenting a program of old plantation songs and negro spirituals. Her songs had considerable interest, especially those in which a too sophisticated harmonization had not led too far from the original atmosphere. She sings them well, and the 1860 costume made a charming and appropriate background.

New York Evening Sun, December 13, 1916:

Two theatres sheltered debutantes of song yesterday, the more remarkable program being at the Thirty-ninth Street Theatre, where Nelda Hewitt Stevens sang ante-bellum plantation melodies. In a parlor of the '60's there was a fine setting for the "Father Abraham" and "Funeral Song" of the old South.

Boston Journal, December 15, 1916:

Songs of the old Southern plantations were presented at Steinert Hall yesterday by Nelda Hewitt Stevens. It was an exceptionally pleasing entertainment. The old negro folksongs are among the most precious musical legacies of the country, and Mrs. Stevens who comes from the South, renders them sympathetically.

Boston Evening Transcript, December 15, 1916:

Costumed in hoopskirts of the period, Nelda Hewitt Stevens sang some ante-bellum plantation songs most entertainingly in Steinert Hall. Miss Stevens was more than suited to her undertaking. She had the cordial and sociable manner of the South, a pleasing and efficient voice, and a close and lifelong acquaintance with the dialect and spirit of the songs. Miss Stevens in her own way can surpass any musical scientist and technician in the exposition of folksongs. She communicates their true spirit.

New York Sun, December 13, 1916:

Nelda Hewitt Stevens, soprano, gave a recital of ante-bellum plantation songs. Her entertainment was one calling for the discussion of a folklorist rather than of a commentator on music, although she sang with taste and musical intelligence.

New York Herald, December 13, 1916:

A recital was given in the Thirty-ninth Street Theatre by Nelda Hewitt Stevens, who sings plantation songs. Dressed in the costume of 1860, with a stage setting to match, she sang ante-bellum songs in a way that interested her hearers.

Boston Herald (Philip Hale), December 15, 1916:

Nelda Hewitt Stevens, soprano, gave her first recital in Boston yesterday afternoon. Mrs. Stevens, a Southerner, dressed in a costume of 1860 which became her, gave a most interesting entertainment. The songs were sung in an agreeable and unpretentious manner, while the spirit of each one was fully expressed.

Boston Daily Advertiser, December 15, 1916:

PLANTATION SONGS AT STEINERT HALL. PLEASING VOICE AND ATTRACTIVE PERSONALITY OF ARTIST CHARMS AUDIENCE.

Yesterday afternoon Nelda Hewitt Stevens, soprano, gave an ante-bellum program of plantation songs at Steinert Hall. These songs, many of them, are arrangements of melodies taken by Mrs. Stevens herself from the darkies while they sang them to her. Prefatory remarks explanatory of the sentiments of each added much to the enjoyment of the afternoon. Gifted with a pleasing voice and attractive personality, the singer may be said to attract and satisfy her audience. A Southerner, born and bred, naturally Mrs. Stevens was quite at ease with the dialect.

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Aeolian Hall, New York

Greetings From France to the Musical Courier

Camille Decreus, the French pianist who is so well known in this country both as soloist and accompanist, is now serving as a volunteer assistant in one of the great army hospitals in Fontainebleau, France. The MUSICAL COURIER acknowledges with many thanks the card of greeting just received from him dated in that town on December 4 and reading as follows: "All my best and devoted remembrances to the MUSICAL COURIER. All my wishes for a good, very happy New Year and for prosperity. Such are the wishes of a friend."

(Signed)

"CAMILLE DECREUS."

Karl Jörn With R. E. Johnston

Karl Jörn, the tenor, formerly of the Metropolitan Opera Company, who for sometime past has been his own manager, has now placed himself under the managerial direction of R. E. Johnston, New York. This new combination of artist and manager will without doubt work to the advantage of both parties. Mr. Jörn, after achieving striking success as Tristan in the few performances given by the ill-fated Interstate Opera Company, will devote himself to concert for the balance of the season. He already has numerous engagements.



KARL JÖRN.

The Painters' Magazine Praises Ethelynde Smith

In a recent issue of The Painters' Magazine, an item appeared regarding a recital given by Ethelynde Smith, soprano, assisted by Fay Foster, the composer, at the piano. After speaking of Miss Smith as "a soprano with a very charming voice" and of the unusually large number of music lovers present, the article says: "Miss Smith was impartial in her choice of selections, singing German, French, Spanish and English songs in a manner that exhibited her versatility to great advantage. Her rendering of Miss Foster's compositions was all that could be desired, and both the composer and the singer were compelled to acknowledge the spontaneous applause that burst forth as a tribute to the beauty of the music and its exquisite rendering. Miss Smith closed with a number of children's songs, rendered with a delightful simplicity which won the applause of the audience."

Praise for Louise Wagner

So pleased was Carl Hahn, conductor of the New York Arion and Mozart societies, with the singing of Louise Wagner, the young American soprano, who was the soloist with the Arion Society, at Arion Hall, Brooklyn, December 17, that he wrote the young singer a personal letter, praising her for her artistic work. The following is a copy of Mr. Hahn's letter:

New York, December 18, 1916.

MY DEAR MISS WAGNER—Permit me to extend my sincere congratulations on your deserved success at the Arion concert last evening. Thanking you for your splendid assistance in making the concert the success it was, I am, Very cordially yours,
(Signed) CARL HAHN.

Arthur Middleton and Evelyn Starr
at New London

The World's Famous Artists series at New London, Conn., recently opened by Arthur Middleton, American baritone of the Metropolitan Opera Company, assisted by Evelyn Starr, the young Canadian violinist, proved a success from all viewpoints and its promoters are to be congratulated upon the broad basis of their enterprise.

Mr. Middleton quickly found favor with the local audience and with his newspaper critics no less than the little Canadian lady whose violin playing added considerably to the evening's enjoyment.

New London press comments follow:

Dominated by an emotional dramatic force, highly intensified, his superb operatic voice found new and undreamed interpretations of songs familiar to many hearts. Figaro's song from "The Barber of Seville" was sung as only Mr. Middleton can sing it. Mr. Middleton was assisted by Miss Evelyn Starr, a youthful violinist whose vigor and technic found remarkable expression, especially in Wieniawski's intricate and spirited Russian air. —Telegraph.

Mr. Middleton's splendid ability had preceded him so that the audience was prepared for a great treat in the rendering of his numbers, but it was delighted with the splendid voice and the rare good judgment displayed in the selection of the numbers which he rendered. His enunciation was distinct, his voice clear and strong and his rendering dramatic and forceful.

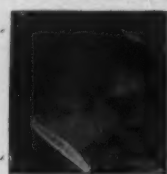
Miss Starr, filled with the youthful ambition which is so necessary for success won favor immediately she was heard. She was graceful and masterful in the rendering of her numbers, and so charming in manner that she shared the honors with Mr. Middleton. —Daily Globe.

Mr. Middleton's fine baritone voice opened the program with two of Handel's compositions, "Hear Me, Ye Winds and Waves," and "Where'er You Walk," which gave excellent opportunity for delicate shadings as well as display of his power and clarity of enunciation.

Miss Starr proved herself worthy to be associated in the program with so great a singer as Mr. Middleton by the rendition with the most skilled touch of some of the great composers' numbers. —Day.

Eddy Organ Recital Tour

Clarence Eddy, the world famous organist, begins his transcontinental tour this month, starting in the far West and gradually working East. He began in Portland, Ore., January 2 and by January 23 will be in Chicago. Then he continues throughout the middle West and South, arriving in New York in March. "Clarence Eddy—Who Is He?"



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is the title of a very readable four-page leaflet, in which all manner of information appears. It may be had on request.

Of his recent appearances in such distant points as Louisiana and Montana, and in Boston, three papers said:

Mr. Eddy is a master of his instrument. There was authority in every phrase, and a presence of a triumphant individuality was felt in each response of the huge instrument to the dictation of an individual conception. —New Orleans Times Democrat.

Mr. Eddy is a master of the organ, and his recital calls for nothing but words of praise. His technic is prodigious, and his interpretative art comprehensive. It is not putting it too strongly to say that he is not surpassed as an organist in the world. —Boston Globe.

Mr. Eddy's easy dominance, perfect control and inexhaustible ingenuity gave the added popular estimate to his magnificent musicianship. From the fine organ at his disposal he evoked the ultimate limit of its power and resources.

Mr. Eddy's great and powerful grasp of the meaning of every phrase, the color opulence of his interpretations, the sweep and majesty of the more dignified passages, the infinite precision and tenderness of the more fragile portions of the program, won earnest and sustained applause. —Helena, Mont., Independent.

Bowes' Pupils Busy

Eleanor Poehler, of Minneapolis, an artist-pupil of Mr. Bowes, is very busy in that section of the country. The Minneapolis critics are unanimous that Mrs. Poehler's recital program given in Minneapolis was most artistic. Mr. Bowes feels proud of the results achieved by Mrs. Poehler during the eight months' continuous study under his supervision.

Ruth Winters, dramatic-soprano, has left for Spokane

to give a joint recital with Lester Donahue, on January 9. This young lady has made marked progress in a year's study with Mr. Bowes. One of the MUSICAL COURIER staff heard her recently and predicts a splendid career for her. Luther Marchand, baritone, another pupil, was chosen from a score of applicants to sing in a quartet being used by Mr. Edison to carry on a series of experiments with a new idea in talking machines.

Mr. Bowes, though back from Paris but two years, is getting results in his teaching that are very gratifying to both his students and himself.

William Wheeler Sings at

\$3,000,000 Mass Meeting

On December 21, William Wheeler, the well known tenor, who occupies the position of soloist at Temple Emanu-El as well as at St. Bartholomew's Church, New York, sang at the mammoth mass meeting held at Carnegie Hall for the relief of Jewish sufferers in the war zone at which \$3,000,000 was raised. Mr. Wheeler sang two solos with the Temple Emanu-El Choir—"When the Lord Turned Again the Captivity of Zion," by Eton Fanning, and Beethoven's "Creation Hymn."

Egenieff's Splendid Kurvenal

Franz Egenieff was one of the fortunate artists who was lucky enough to win some credit for himself, notwithstanding the unfortunate and prompt failure of the Interstate Opera Company. He sang Kurvenal in all of the three performances which the company gave of "Tristan" in Cleveland, Detroit and Cincinnati and the papers were unanimous in their praise of him.

Franz Egenieff, as Kurvenal, has a wonderful organ as well as great histrionic ability and is one of the most notable features of the cast. Indeed it is rare that such a remarkable cast as Matzenauer, De Cineross, Jörn, Egenieff and Scott is brought together on any stage. —Detroit Saturday Night, December 2.

Franz Egenieff, Kurvenal, was impressive and satisfying. —Detroit Free Press.

Kurvenal, the faithful friend of Tristan, found in Egenieff, a

FRANZ EGENIEFF,
Baritone.

realistic and finely vocally equipped interpreter. —Cleveland Press, November 28.

Franz Egenieff, as Kurvenal, contributed a high order of both musical and histrionic talent, making the whole cast powerful and well balanced. —Cincinnati Commercial Tribune, December 1.

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Los Angeles Examiner, Nov. 20, 1916—Leo, Jan and Mischel Cherniavsky last night created a furore among musicians and laymen alike. Mobile (Ala.) Register, Dec. 3, 1916.—Are recognized the world over as masters of their instruments.

Salt Lake City Tribune, Dec. 5, 1916.—... the audience would not let the players depart.

For 1917 bookings apply to HOWARD EDIE, 66 W. 46th St., New York City 1917-18 Exclusive Management HARNBEEL & JONES, Aeolian Hall, N. Y.

Gertrude Dahlman-Weil's Innovation

Gertrude Dahlman-Weil, a young Brooklyn singer, assisted by Marjorie Douglas Arthe, a pianist of considerable merit, gave what they termed a "musical message to young people" at the Apollo Club Studios, Brooklyn, on Thursday and Friday afternoons. Mrs. Weil's work might be called a delightful innovation—the singing of children's songs. The jubilant happiness that the well selected ditties caused, brought to mind the fact that the young folks have been rather neglected along these lines. Very few singers cater to the needs of those outside of the grown ups. Therefore this newcomer is to be congratulated upon her original idea.

Mrs. Weil has a voice of a very agreeable quality, and which promises to develop into one of beautiful timbre. In addition to this, she is of an attractive appearance, has a taking personality, and interprets her songs in an unusual manner. Mrs. Weil has the happy faculty of being able to make the old live over their childhood days, through her quaint, if not quite essential phase of her art.

Christine Langenhan Pleases Providence

Christine Langenhan's recent appearance in Providence, R. I., in a joint recital with Leo Ornstein was productive of hearty tributes to her ability as an artist from both the important Providence papers. The Providence Jour-



CHRISTINE LANGENHAN,
Soprano.

nal, December 18, said, "Mme. Langenhan made a good impression with her big and brilliant voice. Her songs proved very popular and she responded with many extra selections. Her singing of the Mascagni aria showed the breadth and power of her voice to such advantage that one wished for more operatic excerpts." The Providence Tribune of the same date said, "Mme. Langenhan uses her powerful voice in splendid fashion and couples this with dynamics and shading that make her tones a pleasing asset."

Theodore van Yorx Pupils Score

Alice Ryan, prima donna in the "Katinka" Company, is a pupil of Theodore van Yorx. Here are some of her 1916 press notices:

Alice Ryan as Katinka could not be improved on, and she pleased the audience with her winning ways and sweet voice.—Paterson (N. J.) News, October 17.

Alice Ryan played Katinka most charmingly. Miss Ryan possesses a remarkably beautiful voice which was heard to excellent advantage in the "Rackety Coo" number, which was again and again encored, hummed and whistled by the enthusiastic audience.—Reading (Pa.) Times, October 19.

Alice Ryan as Katinka is a charming woman and her voice is above musical comedy standard. Besides she has a pleasing stage presence that added immeasurably to her share of the entertainment.—Altoona (Pa.) Times, October 21.

Miss Ryan's high notes are especially appealing and her demure and pretty face lent emphatic charm to a sympathetic role.—Lexington (Ky.) Herald, November 8.

Little Alice Ryan, a newcomer to Lexington, is as dainty and sweet as any musical comedy star seen here in a long time. She sings the famous "Rackety Coo" number and scores an emphatic hit.—Lexington (Ky.) Leader, November 8.

Alice Ryan as Katinka fitted more completely into her part than any of the others. In the role of the beautiful little Russian girl

she was all that could be asked, making it easy to sympathize with her in her troubles and rejoice with her successful search for the missing wife of her husband, from whom she ran away before her honeymoon began.—Louisville (Ky.) Times, November 10.

Another pupil is Mabel Weeks in "Alone at Last."

Mabel Weeks is the star among several stars. . . . Miss Weeks has the best voice, soprano, heard here in several years in anything less than grand opera. . . . she is pretty and vivacious, too.—The Evening Wisconsin (Milwaukee), December 12.

But to come to the real—indeed, one might say, spectacular—feature of this week's attraction at the Davidson, let us introduce to your notice Mabel Weeks, human being and prima donna par excellence. . . . She is a decided treat. Miss Weeks has a voice of exceptional range, clear as a silver bell despite its great volume, and she takes innumerable high notes with the ease that a bird flies.—The Milwaukee Daily News, December 12.

Gilbert's Waltz Song a Great Favorite

Hallett Gilbert's brilliant waltz song, "Moonlight, Starlight," is being featured on the programs of leading coloratura sopranos. Notable among these is Florence Macbeth, of the Chicago Opera Association, who is also singing it with the symphony orchestras throughout the country, and has made a splendid talking machine record of the same. Among other leading opera and concert artists using this same song are Grace

Hoffman, Olive Kline, Florence Otis, Anita Rio, Alice Verlet, Maude DeVoe, Regina Vicarino, Vivian Holt, Marie McConnell, Evelyn Scotney, Minna Kaufmann and Jennie Jomelli. Prominent vocal teachers also include it in their repertoires. These are Ysatan Griffith, Sergei Klibansky, Frederic Haywood, Samoiloff and Mme. von Klenner.

Mr. Gilbert has prepared a new edition of this song with a high C at the end, suitable for singers for whom the original edition with a high E flat at the close was too high.

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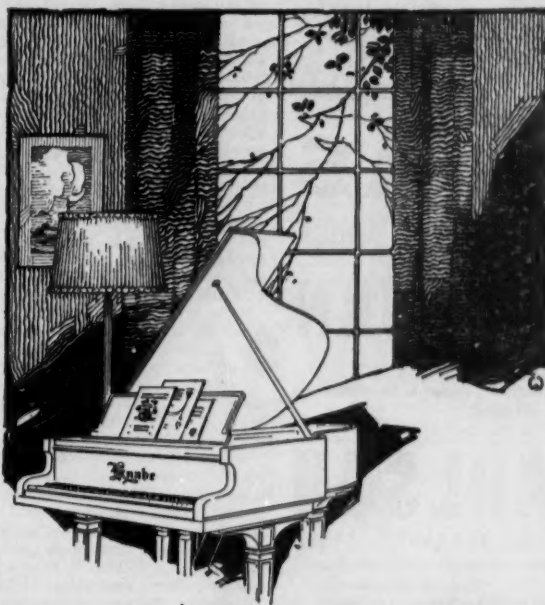
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"A TRAGEDY AVERTED IN INDIA"

By Howard Edie

It has been said that India possesses a more beautiful physical body than any other country, and as few people have traveled so far and wide as the Cherniavskys and myself, we are inclined to agree with this dictum. I have wintered and summered in India and observed its varying seasonal changes.

A sunset seen from Bombay on occasions can hardly be embodied in English words; our language is too limited. The attempt would result in the belittling of the sunset's glory, unless expressed in terms spirituelle. Artists who have not been privileged to witness such a sight would refuse to believe, even if language could be created with breath enough to depict it. The imaginative might conceive the garment of a great spiritual being—a true conception of which is only possible to one who has learned to lift the veils of matter. Imagine, then, a huge ethereal canvas worked upon by fairy artists with luminous colors—a blood red disc millions of times more refulgent than a ruby. Interpenetrate this with a gold light that melts



THE CAVES OF ELEPHANTINE.

into a radiating rainbow that is woven on the outer edge of the semi-circle which slowly sinks behind the snow-topped peaks. Now, synchronize in your mind's eye the whole into a living symphony of irradiating colors, and you may get a glimpse—a suggestion—of why the "Sun" worshippers believe it to be the vesture of their God. From this picture you may be able to realize how the Hindu has developed such exquisite taste in the blending of colors. We do not see in the Occident the delicate and artistic shading that is produced in the fabrics of India. We Westerners lack the inspiration that only India can give! Its beauty is dynamic, for it has intertwined itself in their philosophies and religions. The destructive influence of our material efficiency which is now penetrating to this lovely land is a discordant note in the music of the atmosphere; but India is awakening to her danger, and being a highly intellectual nation will no doubt harmonize her beauty with the science of the West, before the depredation has gone too far.

Bombay is one of the most beautiful cities in the world—there are those who believe it to be the most beautiful—it has almost everything that goes to make life agreeable. The architecture of its great buildings is exceptional. Its streets and parks are gay with trees, plants and peoples of many lands; the Hindu and Parsee, of course, predominate. The finest hotel in the Orient is the Taj Mahal Bombay, built in the image of the great temple called the Tajmahal, erected at Agra a few hundred years ago by Shah Jehan, to serve the dual purpose of a monument to, and a tomb for his beloved wife. This structure is a dream in marble, probably the most magnificent building in the world. It took 20,000 men twenty years to construct it, and cost many a king's ransom. It will perhaps be a revelation to some to learn that the noblest and richest earthly gift that man ever gave to the memory of a woman's love was that of this Indian Emperor to his Queen.

The Caves of Elephantine with their symmetrical columns are just across the channel from Bombay. Naturally, strangers invariably visit these sanctuaries; but how few ever dream that through these sacred chambers there, once upon a time, in the dim and distant past, flowed much of the inspiration that moulded the Aryan race into a lofty civilization. While yet our Western world was primitive, these artistic columns of a great and glorious past stood like sentinels, inanimate watchers and participators in the deeper mysteries which were unveiled there by the wondrous Mahatmas to their pupils, some of whom live even now in physical bodies in the Himalayas. Western scepticism and ignorance concerning the "White" magic of the grostic—unless it happens to be expressed in their own scriptures—has temporarily closed the doors of real knowledge to us; but the Hindu has no such illusions with regard to the "hidden" things of life, for to him "reality" can be perceived only when he has learned to see with the spiritual eye—when he has become a seer.

While in South India the Cherniavskys were engaged to give a recital in the palace of the Maharajah of Mysore. His Royal Highness is a Mahomedan and the possessor of numerous wives. As the party entered the chamber where the concert was to take place, Mischel Cherniavsky spied a curtain with peep holes at the end of the room. His curiosity being aroused he proceeded with Russian frankness to probe the mystery, and had nearly solved it

when he was faced by a much perturbed "aide-de-camp!" The quickness of the latter averted a tragedy, for behind the arras were seated many unveiled wives of the prince, and had their countenances been seen by Mischel it would have been a calamity; not that Mischel's look is so very, very wicked, but the conscience of the Mahomedan in this regard is most acute, for he is as anxious to hide the beauty of his wife as we are to display it. In this connection the writer wishes to point out that the Mahomedan's custom is sometimes much more generous.

Elmer G. Hoelzle, Tenor, at Aeolian Hall

Elmer G. Hoelzle, tenor, assisted by Elena de Sayn, violinist, gave a most enjoyable recital at Aeolian Hall, New York, on Thursday evening, December 28. Mr. Hoelzle sang "Le Roi d'Ys" (Lalo), "Madrigale del Rinascimento" (Florida), "Springtime of Love" (Foster), "Hungarian Melody" (Korby), "Indian Serenade" (Kramer), "Singer of Songs" (Alberto), "Autumn" (Salter), "One Year" (Burleigh), "Reveille" (Oliver), "Legacies" (Hill), "Wind and Lyre" (Rogers), "Invocation to Eros" (Kurtsteiner), "The Morning Wind" (Branscombe), "Thou Art Like Unto a Lovely Flower" (G. Wilson Smith), "Now Sleeps the Crimson Petal" (Quilter), and "Thou Art Risen" (Coleridge-Taylor). His last group was changed from the printed program, the songs by Smith and Quilter being given by request, and three songs by Burleigh, Horstman and Oliver being omitted. The singer's interpretations were thoughtfully planned, his climaxes well built up, and he was in evident sympathy with the mood of each number, from the dramatic fervor of the "Invocation to Eros," the despair of the soldier in the trenches in "One Year," the martial heroism of the "Reveille," to the simple beauty of "Legacies" and the dewy freshness of the Foster and Branscombe songs. His voice, an agreeable high tenor of lyric quality, is under excellent control and his vocalism throughout most acceptable.

The violin numbers were "Poem" (Chausson), "Spinning Song" (Popper-Auer), "En bateau" (Debussy), and "Scene bachique" (Enrico Bossi), which Miss De Sayn played with noticeable style and finish. The jolly "Scene bachique" was specially well received. Both artists were warmly applauded and responded with encores. Erno Rapee's piano accompaniments were excellent.

Hubbard and Gotthelf Present "Secret of Suzanne"

To the program of the National Opera Club of America, Inc., given in the grand ballroom of the Waldorf-Astoria, New York, Thursday evening, December 28, the following artists contributed: Eduard Albion, of the Montreal Grand Opera Company, baritone; Marie Tiffany, of the Metropolitan Grand Opera Company, soprano, and Havrah Hubbard and Claude Gotthelf, operaloguists.

The most interesting number on this occasion was the "Secret of Suzanne" (Wolf-Ferrari), in which again this unique and thoroughly artistic, as well as convincing combination, Hubbard-Gotthelf, again held the interest of the audience from beginning to end.

Marie Tiffany was heard in Debussy's "Lia's Air," from "L'Enfant Prodigue"; Faure's "Clair de Lune," and Koechlin's "Si tu le veux." She disclosed to her numerous audience a voice of delightful purity and evenness, and good schooling. She sings with delightful ease, and won the greatest favor from her audience.

Mr. Albion's program number was the "Vision Fugitive," from "Herodiade," by Massenet.

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What the Duluth News Tribune said of a recent appearance of Louis Graveure:

"Rare artistry of Louis Graveure is set like a gem in the flawless support of Frank Bibb, accompanist."

"An evening of melody and mood was that granted by Louis Graveure, baritone, and his superb accompanist, Frank Bibb. In a season of music surprises no event has been more delightful nor more truly artistic than this first appearance of the Belgian singer in Duluth. To speak of the singer without the accompanist is to present only half of the shield for it would be difficult to imagine any finer combination than Mr. Graveure with his swift changing fantasy of mood and the glad and instantaneous echoing of Mr. Bibb. Even the suave phrasing and velvet tones of the singer were repeated in the instrument. It was a rare night. Regardless of many encores the audience refused to disperse until yet another had been given."

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(Few available dates between January 10th and February 15th)

WHERE THEY ARE TO BE

Charles W. Cadman and the Indian mezzo soprano Tsarina, in their repertoire of Indian songs, in the East from the last week of October until December 10, 1917, under the management of Haensel & Jones, Aeolian Hall, New York.

Christine Miller, contralto, with the Euterpean Club of Logan, Ohio, February 2, 1917; engaged by the directors of the Chamber of Commerce, Sedalia, Mo., for their concert, January 30, 1917.

Paul Althouse, tenor of the Metropolitan Opera Company, at the May festival, Buffalo, N. Y., May 18, 1917. Mr. Althouse will sing the role for that voice in "Elijah."

Ethel Leginska, pianist, in seven college recitals, March, 1917. These will necessitate a "college trip" through Massachusetts, Pennsylvania, South Carolina, North Carolina, and Georgia.

Domenico Bove, violinist in recital at Witherspoon Hall, Philadelphia, Monday evening, January 8, assisted by Ellis Clark Hammann at the piano, and Dr. H. P. Hurlong, organist. The Vitali chaconne will open the program, followed by the Lalo "Symphonie Espagnole." The remainder of the program is to be divided into two groups, consisting of andantino (Martini-Kreisler), "Slavic Dance" in G major (Dvorak-Kreisler), nocturne, op. 27, No. 2 (Chopin-Wilhelm), the Sarasate "Spanish Dance" by request, "Havannaise" (Saint-Saëns) and Bohemian airs and dances of Sevcik.

Arthur Middleton, the Metropolitan Opera basso, soloist in Handel's "The Messiah," January 27, Smith College, Northampton, Mass. The oratorio will be conducted by Prof. W. P. Bigelow, of Amherst College.

Ethel Leginska, pianist, in Rutland, Vt., February 8 next, under the local management of W. B. Fairfield, the manager of the Rutland News.

Christine Miller, contralto, Little Rock, Ark., Chamber of Commerce, at the first concert of its May Festival, which begins Monday, April 23 next.

Early 1917 Dates for Mrs. Lewis' Artists

Saramé Reynolds, of the Chicago Opera, with St. Louis Orchestra, January 9.

Eleonora de Cisneros, Columbus, Ohio, January 9, Carnegie Hall, New York, January 10.

Monica Graham and Walter Allen Stults, Morning Musical, St. Louis, Mo., January 5.

Randall Hargreaves, Carnegie Hall, New York, January 16.

Richard Buhlig, Providence, R. I., January 14.

Saramé Reynolds to Sing with St. Louis Orchestra

Saramé Reynolds, of the Chicago Opera, soloist, with the St. Louis Symphony Orchestra, January 9, at the concert given before the Missouri Athletic Clubs. This concert will be one of the important musical events of the season in St. Louis. Miss Reynolds will sing two arias, "Suicidio" from "Gloconda," and "Ritorna Vincitor" from "Aida."

An Artist-Pupil of Alois Trnka

Helen Helms, an artist-pupil of Alois Trnka, the well known Bohemian violinist, gave a recital on Thursday evening, December 28, 1916, for the benefit of the People's Symphony Endowment Fund at Public School No. 62, New York.

Miss Helms, who has studied with Mr. Trnka during the past five years, disclosed the possession of more than ordinary talent, well developed technique and good tone. Her work reflected great credit upon her teacher.

Boice Studio Work Resumes

Following the usual Christmas holidays, vocal instruction was resumed in the Boice Studios, 65 Central Park West, at Sixty-sixth street, New York, new pupils flocking to this rendezvous of vocalists, where earnest study has brought to the very forefront many of the leading singers of the day. The genuine spirit, which is part of the atmosphere at these studios and the affectionate relations between instructors and pupils, conduce to rapid advancement. Many leading singers of the day are Boice pupils, receiving their foundation tone work from Mrs. Boice, and language, style, and artistic interpretation from Susan Smock Boice.



FLORENCE EASTON AND FRANCIS MACLENNAN.

American Tenor and Gifted Wife Enjoy Kaiser's Favor

Of the American tenor now singing with the Chicago Opera Association, Francis MacLennan, and Florence Easton, his gifted wife, the Chicago Herald of November 29, 1916, had the following to say:

Situated at opposite ends of the long corridor, simultaneous work is done under both instructors. Frequently each teacher has a pupil, who in the end unite in singing for each other, when criticism of an improving nature, is made, all tending to send the singer ahead and show him or her "what not to do." There are several men singers on the roster of pupils who will be heard from in due time, among them an Italian tenor. All the students are enthusiastic in praise of their teachers, and well they may be, for it is an axiom that no Boice pupil who is qualified ever lacks position and engagements. It is also a fact that no Boice pupil ever has gone to a throat specialist, so normal is the Boice treatment of the vocal organs. Confidence is instilled in the pupil; breath control follows, the range is vastly increased, both up and down and in a few lessons ambitious singers are astonished at their progress and with their ability to "take" high tones before impossible to sing. Church singers just now are especially availing themselves of the Boice instruction, as contracts for the church year will soon be made, and such singers are at once put in good condition.

The Cosmopolitan Opera Company, Inc.

The Cosmopolitan Opera Company, Inc., was organized with eminently artistic intent. Its program "aims to satisfy and develop the artistic taste of the people of New York and to offer to young artists an opportunity to display their talents. It is a matter of regret and discouragement to see that in a large city like New York all presentation of opera is centered in one theatre and that, on account of the high prices charged, many are virtually excluded from the operatic theatre. This causes a restriction of artistic education, so valuable for the development of a civilized society.

"The Cosmopolitan Opera Company, Inc., is not an ordinary business enterprise. Its promoters have studied and devised plans by which they can offer this year a series of operas at popular prices, with well known conductors, com-

"Here come my happily married couple," was the way Kaiser Wilhelm was wont to greet Francis MacLennan, leading tenor in Wagner roles with the Chicago Grand Opera, and Florence Easton, his wife, who sings Brünnhilde to her husband's Siegfried. Born in Bay City, Mich., Mr. MacLennan began his musical career in the Baptist church choir of that city. For the last eight years he has been one of the biggest favorites in the Royal German Opera, sharing this favor with his beautiful wife. Their children, Jack in school in Switzerland, and Wilhelmina, at their home in Hamburg, were left behind, though both pleaded to come to Chicago.

petent artists, an orchestra of fifty musicians, a large chorus and good scenery."

If the public is responsive in the season 1917-18, there will be performances for forty continuous weeks. The repertoire will include the best works in Italian, French and German. On Sundays concerts will be given with the regular artists of the organization as well as with other artists of special merits.

The Cosmopolitan Opera Company, Inc., "feels sure that with these noble purposes and with the present favorable auspices it will meet the kind favor of the New York public and will be enabled to realize the highest artistic ideals."

In the January 11 issue of the MUSICAL COURIER the conductors, artists, operas, theatre, dates, etc., will be announced in full.

Thank Giuseppe Creatore

In a letter received this week from the Musicians' Mutual Benefit Association, Local No. 2, A. F. of M., at St. Louis, Mo., the president, Frank Geck, on behalf of the association expressed the sincere thanks to Giuseppe Creatore for his interest and enthusiasm, conducting their monster concert this month, which proved a big success financially and artistically. The letter reads: "We hear nothing but the highest praise on all sides, and earnestly hope that we will again have the privilege of having you with us."

Thorner Gives a Dinner

A very pleasant and informal recent social evening was the dinner tendered by William Thorner, the vocal teacher, in honor of J. O. Hauser, assistant critic of the New York Times, who has left that paper to become secretary of the State Health Commission of Pennsylvania. A large number of Mr. Hauser's colleagues from the musical press were present.

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Mischa Levitzki made a debut extraordinary at Aeolian Hall yesterday afternoon. He played the most familiar classics with crisp, clean touch and flamboyant, full-blooded melody till the house rang with applause.

—Evening Sun, Wednesday, October 18, 1916.



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December 1, 1916.

The best news of the moment in the operatic world is the contract signed in Paris at the meeting held under the auspices of the Ministry of Beaux Arts by the representatives of the principal opera houses of France,

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In musical circles in Milan keen appreciation is expressed at this arrangement, which will serve, among other things, to increase the popularity of Italian music abroad; the best way of conserving for an opera its original spirit and characteristics being to give it abroad, at least for the first time, in the language it is written in, with the artists who created it, and directed by the composer himself. In this way an opera can be executed with all the elements of success.

The French Operas at La Scala

The contract includes the Paris Opéra and Opéra Comique; La Scala and the Costanzi, of Rome; the Colon, of Buenos Aires, and the opera houses of Montevideo, Rio de Janeiro and Sao Paulo. La Scala this year, according to the agreement, is to give about twenty performances of French opera in French and with French artists, chorus, ballet, etc. These performances are to be divided among the works: "Marouf," "Cadeaux de Noël" and "Fervaal."

La Scala is also going to give this season a gala performance with the principal artists and the ballet from the Paris Opéra. The program will include a work by Rameau, the ballet "Messidor" of Bruneau, another ballet of Stravinsky, and some songs of about 700 A. D. by Hurler, which will be sung by Mlle. de Nantes.

The Lombardy Journalists' Annual for the "Scaldrancio"

The most important recent musical event in Milan was a concert at the Dal Verme, organized by the Lombardy Association of Journalists. Every year this excellent body of contemporaries arranges a big concert for some laudable object, often held at La Scala. For these concerts the aristocracy of Milan never fails to turn out in full force. This time it was for the "Scaldrancio," which means "ration heater." The most popular form of scaldrancio is made up of two pages of a newspaper folded over once and rolled up tight. It is then steeped in paraffin wax and finally cut into chunks of about one inch long. These chunks burn for ten minutes or so and two or three produce sufficient heat to warm the soldier's ration. They are sent up to the front by the million—the whole country is making them.

The Centennial of Paisiello Celebrated

The concert opened with the first act of Paisiello's "Nina pazza per amore." In strange contrast with 150

years ago, when this opera never failed to reduce audiences to tears, it was received almost with boredom. The prologue of Boito's "Mefistofele" in concert form came next, and was received very differently. Sarafin's masterly conducting and a magnificent chorus made this marvelous piece of music more marvelous than ever. Masini-Pierelli was the protagonist. In the interval Lyda Borelli, one of Italy's most popular actresses, recited a patriotic ode, "Saluto Italico," which sent the audience mad with enthusiasm. The third act from "Ernani" finished the concert. Stracciari, who is now at the height of his fame, sang the part of the baritone very finely.

American Girl's Dash for Venice

Dianette Alvina, the American soprano, who had been engaged to go with the company for Cairo, was not kept waiting long for fresh offers. A few days after the dissolving of the company she received an urgent offer by wire to leave immediately for Venice to sing Santuzza in "Cavalleria Rusticana" the same evening. Miss Alvina wired acceptance, and after a journey of several hours arrived in time for the performance, which happened to be the opening performance of the season at the Teatro Rossini. Sudden indisposition of the soprano who had been engaged to sing the part had obliged the management to wire for a reliable artist to fill the breach, at no notice whatever, one might say. A crowded expectant theatre of an opening night might well have daunted the singer, tired after a long railway journey, and without rehearsal. Not so Miss Alvina, and she was well rewarded for her pluck, because the next day all the Venetian papers spoke of the great personal success of Santuzza.

An Interesting Recital

A very interesting piano recital in Milan was the debut of a young Italian girl named Antonietta Lanzarini de Isaia, on November 26, in the concert hall at the Università Popolare. Miss Lanzarini is a pianist-composer who accomplished great things at the Liceo Musicale of Bologna, at the head of which at present is Gino Marinuzzi, and subsequently at the Accademia di S. Cecilia of Rome. She is undoubtedly very gifted and plays well; has a nice touch and good technique.

Famous Artists Engaged for Monte Carlo Season

For the operatic season which will commence at the Casino Theatre at Monte Carlo in February, the following artists have been engaged in Milan: Elvira de Hidalgo, Mattia Battistini, Arnoldo Giorgewski and Antonio Pini-Corsi.

Charles Hackett's Success in "Traviata"

On November 5, Charles Hackett, the American tenor, made his first appearance in "Traviata," his second opera of the season at Genoa. His success in this opera is reported to be even greater than his recent success in "Mignon." The other principals were Graziella Pareto and Giraltoni.

Cairo Opera Company Dissolved

The opera company which was to leave for Cairo has been dissolved. The reason was difficulties with the British authorities for the permission to run the season.

Early Closing for the Theatres

It is announced that shortly the Government will impose a certain hour for the closing of all theatres in Italy. Since November 25 all the restaurants close at 10:30 p. m.

Notes

Bad news for the Genoese is the announcement that there will be no season of opera at the Carlo Felice, the principal opera house at Genoa, this winter. The municipality has refused its support on the grounds that the condition of the country does not warrant a big season of opera.

The municipality of Parma is evidently of a different opinion, as it has just voted 10,000 francs toward the expenses of carnival season at the Teatro Reggio.

The Malta Opera Company missed the boat at Siracusa which they were to effect the crossing, causing a wait of three days for the next boat. C. C.

Will A. Rhodes, Tenor, Sings Often

December 12, Will A. Rhodes, Jr., the popular tenor of Pittsburgh, sang the tenor solos at a performance of Handel's "The Messiah," given at DuBois, Pa., under the direction of Lee H. Barnes. "His voice is one that makes an instant appeal to his audience and his work was eminently satisfactory. His work was the best ever heard here and will be remembered for years to come. It can be said that it would have been extremely difficult to make a more satisfactory choice," declared the Courier of that city. After commenting upon the work of the other soloists the DuBois Daily Express stated, "But it was William A. Rhodes, also of Pittsburgh, in the tenor work, who received the most compliments of the audience. Mr. Rhodes revealed a rare rich voice under perfect control, and backed with such volume as to inject tremendous power into his climaxes." He was forced to repeat his final solo, "Thou Shalt Break Them," so delighting his audience, that he was not only engaged for a return appearance, but also with a choral society from a nearby town, which sent a delegation to DuBois.

Among the other engagements which Mr. Rhodes has filled recently are appearances with the Men's Bible Classes of Pittsburgh and vicinity; at the Watson Memorial Church, North Side, Pittsburgh; at the Pittsburgh Athletic Club; at the South Avenue M. E. Church, Wilkesburg, Pa., and a number of private appearances.

Arthur Claassen to Marry

From San Antonio, Tex., comes news of the engagement of Arthur Claassen, conductor and composer, to Dorothy Pagenstecher, the mezzo-soprano.

PHILADELPHIA

Stokowski Leads Orchestra Artistically Through Concert of Pronounced Merit—Tribute to Dr. Gilchrist

Philadelphia, December 24, 1916.

At this week's pair of concerts, the Philadelphia Orchestra program was to open with the shepherd's music of Bach's Christmas oratorio, but in memory of the late Dr. W. W. Gilchrist, Siegfried's funeral march from "Die Götterdämmerung" fittingly was substituted. The rendition given with impressive solemnity and tonal breadth, created an admirable atmosphere of profound thought and sympathetic awe. Hardly, however, had the fateful closing notes whispered their last deep and sorrowful farewell, when the audience, as usual on these occasions, cut loose with a burst of applause. Why this custom obtains is a mystery. A motion from Mr. Stokowski, if once given, should suffice to stop the farcical incongruity for all time. On the other hand, if we must express our appreciation in physical action at memorials, let us stand up at their conclusion or bow our heads, rather than indulge in a bout of well meant though undoubtedly misplaced hand clapping.

Gabrilowitsch was the soloist at the concerts, and was heard in the Brahms B flat concerto No. 2. The support given by the orchestra was beyond reproach. Mr. Stokowski's reading being in every respect a reflection of the soloist's desires, the moods and the score, while the incidental work of first cellist, Hans Kindler, evinced fine co-operative attainment.

The "Symphonia Domestica" (Strauss) was the final number on the program. Like all Strauss inspirations, the discussions aroused by this work are still within memory. Yet, as in the case of Mahler's later efforts conjoined to the endeavors of a few others (excluding the sensational and insincere modernists) "The Domestica" should be considered a separate and distinct departure and not judged from the standpoint of that with which we are already familiar. The odd of today is the commonplace of tomorrow. So if a composition represents the best of a new school, as the "Domestica" assuredly does, then let it be accepted as such, no matter what we may say or think of the institution itself. The Strauss poem was given with fine temperamental energy and splendid sonority. Mr. Stokowski painted an effective tonal background from which the themes arose, and under his direction gave of their individuality to the work as a whole. As the moods of the motifs varied, so did this remarkable background surge forward or retreat. All the solo parts were rendered with the utmost care and artistic satisfaction, while the ensemble was perfectly balanced, both in relation to harmony of intent and execution.

G. M. W.

Allan, Menges and Larreyne in B. F. B. Benefit

On Friday evening, December 29, at Carnegie Hall, New York, there was another entertainment of the long series of the B. F. B. Permanent Blind Relief Fund. Three distinguished artists had volunteered this time in aid of the worthy object—Maud Allan, Isolde Menges, violinist, and

Alys Larreyne, formerly of the Paris Grand Opera. Of Miss Allan there is nothing new to be said. She did, in her own inimitable style, a number of those short dances which she has made famous all over the world. She was the recipient of great applause, which obliged her to add two short numbers to her program. Miss Menges played the Schubert-Wilhelmj "Ave Maria." As she has already proved in her New York appearance she is one of the best women violinists of the day. Especially noticeable is her exceedingly fine ear. She plays with an absolute truthness to pitch, which is as remarkable as it is unusual. Alys Larreyne sang an aria, "Pleurez, Mes Yeux," from Massenet's "Le Cid," displaying a powerful soprano voice and an evident thorough familiarity with the correct style for the rendition of such a typically French composition as this aria of Massenet's.

Kalamazoo Children Will Not Forget Maud Powell

A copy of the attached self explanatory letter written by J. A. Starkweather to H. Godfrey Turner (Maud Powell is in private life, Mrs. H. Godfrey Turner) has been sent to every school superintendent in the country:

Wednesday, November 23, 1916.

Mr. H. Godfrey Turner, 1400 Broadway, New York City:

DEAR MR. TURNER—Madam Powell has been here and gone. To say that both concerts were a success is to put it mildly. They were a success artistically, financially, physically and spiritually. Tuesday evening we had a large, sympathetic and appreciative audience. I think I have never been in so large an audience at a concert at any previous time where there was such appreciative silence. At the afternoon concert there were twenty-six hundred children and one hundred adults. We sold our house and must have refused a couple of hundred children and adults admission.

Madam Powell is a wonder. She is not only a great violinist but a woman of great personal charm and magnetism. She has a message that gets home to the hearts of men, women and children. It was wonderful to see her hold that vast audience of children for a concert for one hour and a quarter. I dare say that few great artists would be willing to undertake it. Madam Powell was very gracious and generous in her praise of our preparation and arrangements for the concerts but we know perfectly well that no amount of previous preparation for a concert would have availed had not the musician entered into the spirit of the afternoon. She was the friend of the children the instant she appeared on the platform. The whole town is crazy about Madam Powell.

You will be interested to know that our Teachers' Club will clear \$650.00 from the proceeds of these two concerts which for us to use the common expression is "going some."

I shall often think of Madam Powell and the pleasure of meeting her and hope you will give her my kindest regards the next time you see her.

Very truly yours,

J. A. STARKWEATHER.

P. S.—I received last night from Madam Powell a telegram as follows:

Give my love to the children and tell them I shall not forget them. Maud Powell.

Best wishes to the little ones. ARTHUR LOESER.

It is being delivered to the children of the city this morning. It was a very sweet and gracious thing to do and you may rest assured that the children of Kalamazoo will not forget her.

I have been thinking this morning about the wonderful possibilities for the education of the coming generation. Madam Powell has in her the ability to reach children. It certainly is a rare gift and I firmly believe that there is no better way to make Americans appreciate good music than by the process of educating the children through concerts such as Madam Powell gave here Wednesday afternoon.

If you can interest the teachers of the United States to co-operate with Madam Powell in children's concerts, ten years of such effort would make a remarkable difference in musical America.

I would appreciate very much an autographed photograph of Madam Powell if you have one you could send me.

With kindest regards, I am, Very truly yours,

J. A. STARKWEATHER.

Florence Austin's Triumphant Tour

Florence Austin, "America's violinist," who belongs to the concert party which is having such a successful tour, mainly in the South and Middle West, writes from Minneapolis, Minn., where she spent Christmas week with kinsfolk, of her happy experiences. That she is "making good" is apparent by glancing at three press reprints which follow:

Miss Austin is a highly gifted and accomplished violinist. Her tone is excellent and she fingers and bows with a skill that many masculine violinists would envy.—Dayton (Ohio) Daily News.

Florence Austin, violinist, demonstrated equally individual qualities in her playing. She toured with John McCormack last year and is a celebrity in her own right. A prize pupil of Ovide Musin of the Liege Conservatory, Belgium, she plays with exceptional intelligence, authority and poise and with the fine brilliance of the modern colorist. A Geraldine Farrar—or Carmen—of the violin.

While Miss Austin was studying in Belgium with Ovide Musin she and young Francis Macmillen, then a pupil of Cesar Thomson, were great friends. Their prizes were won in the same year.—Hamilton (Ohio) Republican-News.

Miss Austin's work is notable for her mastery of the bow, her fine poise, and her evident joy in the playing which distinguishes the true artist. . . . Miss Austin was warmly welcomed when she came out for her next group. She was generous, giving four numbers at the first. The first of these, a fascinating little "Menuet" by Boccherini-Musin was exquisitely played; the second selection, "Poeme" (Fibich), was poetically done, and "The Bee" (Rohm) was so realistic one could close his eyes and see a swarm of busy bees hovering among roses in the garden. Her finale in this group of Fritz Kreisler's "Liebesfreud," played with skill and appreciative understanding. . . . Miss Austin's final number was "Zigeunerweisen" (Sarasate), and it was regretfully that her hearers listened to the final brilliant note.—Springfield (Ohio) Sun.

Sunday Afternoon Concerts at Harvard Club

Beginning next Sunday, January 7, a series of concerts will be given Sunday afternoons in the hall of the Harvard Club, New York. On that day, Francis Rogers, the well known baritone, will inaugurate the series, and the dates and soloists already announced are January 14, Kneisel String Quartet; January 21, Oscar Seagle; January 28, Alwin Schroeder; February 4, Percy Grainger; February 11, David Hochstein and Lambert Murphy; February 18, Hoffmann String Quartet, and February 25, W. Resnikoff.

Skovgaard in California

This week and next, Skovgaard, the violinist, is filling engagements in the following California cities: January 1, Marysville; January 2, San Francisco; January 3, Turlock; January 4, Merced; January 5, Hanford; January 7, Los Angeles; January 9, Pasadena, and January 10, Pomona.

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Christine Miller, a Portrait

The world tumult dies away;
All is dead still,
Waiting.
A rose whispers, in its perfume,
Of something glad
That once was—
And shall be again.

A voice is singing.
The fluttering of my heart ceases,
As if a fragrant shower
Is wafting a breeze
Which cools and calms.
It seems I was a little child
Who cried alone in the dark street
For its mother;
But now lips are at my ear
Whispering;
And my groping hand touches a gentle one.

Cool drops, I feel, bathe my hot face
And grieve with crystal moisture
Wipes from my tired feet
The dust of my wanderings;
I am made pure and a silken robe enfolds me.
The rose whispers
Of one I thought dead
But only slept—
One who will wake and call me.

Quivering silence
Wraps me in blue twilight
With the clear moon
Vivid and soft in white clouds.
I dream.
The world draws near and people stand
Motionless, listening.
The spirit of womankind, incarnate,
Rises free and beautiful
Over the prisons of her fair daughters
Who have wept alone,
Unheard in the clamor of war and merriment,
Through the ages.
But now they come forth in radiance
Singing a lullaby
To the world masters,
Their babes.

A woman stands near
With beating heart
And gentle breath.
I feel a mellow glow
As of dawning day
After an eve of yearning.
A night of phantasms
And hours of gloom.
On her bosom, trembling,
The rose nods.
Ah, it is the world soul
And mine
Sobbing there
In joy!

—George Keppel Thomas.

Greta Torpadie in Joint Recital With Kindler

At the Philadelphia Cricket Club, Germantown, Pa., Greta Torpadie, soprano, gave a joint recital with Hans Kindler, cellist, on December 21. Both artists were called upon several times for encores. Miss Torpadie attained signal success with her group of Scandinavian songs, which have been so popular that the soprano has made them a feature of the majority of her recent programs. Mr. Kindler's reading of Boellmann's "Variation Symphonique" won special favor.

This is the second time Miss Torpadie and Mr. Kindler have appeared together in recital. Plans are being formed for a third appearance.

May Peterson Has Busy Week

May Peterson, soprano, recently had the unusual experience of being the soloist at three concerts in New York during one week. As if this were not enough to keep Miss Peterson busy, two of her concerts came on the same day, December 19, when she gave a recital at Aeolian Hall in the afternoon and appeared as soloist for the Musical Art Society, Carnegie Hall, in the evening.

The third concert took place on December 24 at Carnegie Hall, under the direction of the People's Symphony

Society. Miss Peterson sang in place of the announced soloist.

After Miss Peterson's Aeolian Hall recital, the New York Herald declared: "May Peterson sang even better than last season, when her first recital here caused considerable excitement. She is possessed of one of the loveliest voices on the concert stage, and she has acquired a vocal polish that is good to hear."

Of her singing at the Musical Art Society concert, the New York Tribune said: "In the Debussy composition, which gives out in music so much of the ethereal effect of the poem, Miss Peterson gave effective assistance with her fine voice and effective style."

Charles Hackett an American Product

Charles Hackett, whose success last season at Barcelona and Madrid, supplemented by a new triumph at Genoa in November, led to his present engagement as a leading tenor of the principal season at La Scala, Milan, is one of those artists who obtained their entire musical and vocal education in America. Mr. Hackett's only teacher, from the time when as a mere youth he began to study, was Arthur J. Hubbard, of Boston, who has a very good right to be proud of the prominent success achieved by his pupil.

"American" Opera

Since Opera News suggests that "The Music Master" and "Old Lady 31" should be taken and made into operas, will some energetic young hopeful kindly step forward and dash off the score? By the same token, Opera News also advises that when looking for an operatic plot it is best to search for it in America. It objects to the choice of "Mona," "Cyrano de Bergerac," "Pipe of Desire" and "Madeleine" as structures for American opera.—New York Morning Telegraph.

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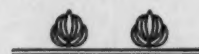
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